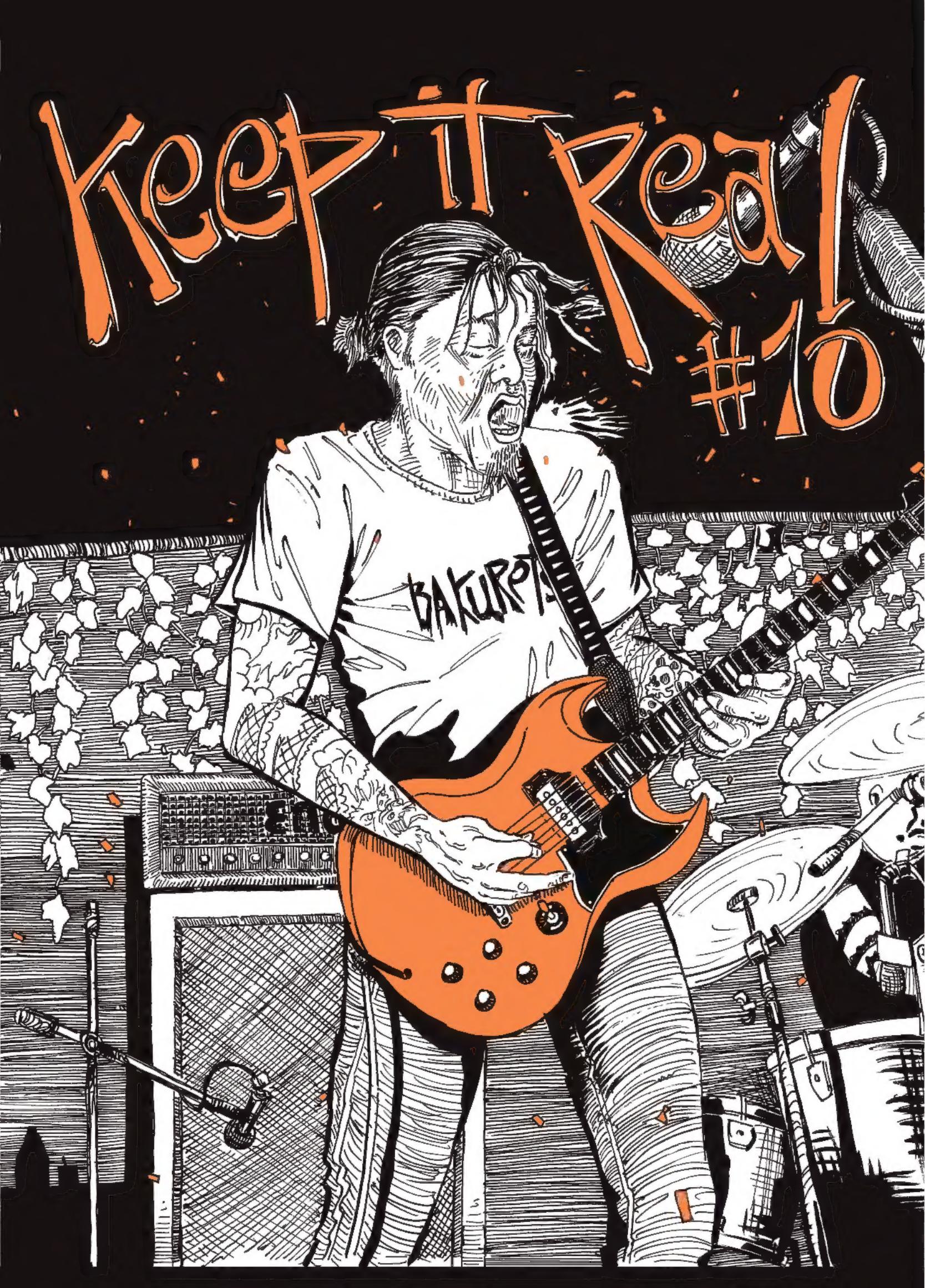


# Keep it Real

BAKURIN



# TAKE IT BACK

SUMMER/FALL 2010



### ANIMAL INSTINCT Stick Like Glue 7"

Ex-members of Solid Ground. Classic New York-style hardcore in the vein of Outburst, Raw Deal and Breakdown.



### LIFERIDE s/t LP

Members of Animal Instinct and State of Mind team up to deliver a unique mix of 80s hardcore and crossover/metal mania that reminds of Leeway and "Best Wishes"-era Cro-Mags.



### BEGGARS & GENTRY s/t Cassette

Think Hope Conspiracy and Suicide File all mixed with the snottiness of Turbonegro. Members of Animal Instinct, Liferide, Dry Conditions, Within Walls and Fall Apart.



### FORESEEN s/t 7"

Featuring ex-members of In One Piece, Foreseen from Finland plays brutal metal-influenced New York-style hardcore that reminds of bands such as Cro-Mags, Madball, Merauder and Biohazard.



### UNVEIL Hypnopaedia 7"

Inspired by the heritage of the political 90s hardcore community, this vegan straight edge powerhouse from Switzerland combines influences by bands such as Unbroken, Undertow and Trial with elements of modern hardcore, yet going a way of its own. Positive, political, powerful.



### BEGGARS & GENTRY Abwärts LP

Beggars & Gentry are back with yet another bang. This Swiss band now sounds even more punk than before. For fans of Turbonegro, Fucked Up, Urban Blight and Government Warning.

COMING SOON: FORESEEN/GUILTY SPLIT 7" // DEADVERSE LP // TAKE IT BACK COMPILATION 7" AND MORE.

FOR INFOS AND ORDERS VISIT: [myspace.com/takeitbackrec](http://myspace.com/takeitbackrec) // [takeitbackrec.bigcartel.com](http://takeitbackrec.bigcartel.com)

**Demonspawn**  
records



### Broken Teeth - s/t (7")

Moshable Hardcore from Manchester, UK for fans of No Warning or Trapped Under Ice.

\*only available through [myspace.com/keepitrealhc](http://myspace.com/keepitrealhc)



### Nesseria - s/t (LP)

A mean and pissed blend of hardcore with some metal hints, colliding in a mix that reminds of Converge, Botch and other uncompromising acts of our time.



### Warped Cross - Wherever I May Doom (7")

High distorted style of metal music somewhere between rough punk and dirty doomcore, which sounds like nocturnal diarrhea.



### Soultrader - Inner Universe (7")

Heavy breed of metal influenced hardcore that brings a number of 90's bands to mind. For fans of Bad Seed, Downpressor or Mother Of Mercy

for more information visit: (full mailorder list online)

[www.demonspawn.de](http://www.demonspawn.de) // [demonspawnrec.bigcartel.com](http://demonspawnrec.bigcartel.com) // [demonspawnrec@gmx.de](mailto:demonspawnrec@gmx.de)



Edito-real.....	04
Perspectives.....	05
Glasses Interview .....	12
Integrity Interview.....	14
Lemuria Interview.....	16
Bitter End Interview.....	18
AC4 Interview.....	20
Feature: Peio.....	21
Endstand & Manifesto Jukebox Photoreport...	25
Ruined Families Interview.....	30
Antimob Interview.....	32
Feature: Troo Food Liberation.....	35
Throats Interview.....	36
Fucked Up Interview.....	38
Record Reviews.....	41
The Preacher v2.0.....	49
Keep It Real Archive.....	50

# EDITO +REAL



Keep It Real issue 10 | winter 2010 / 2011.

Blah blah: apostolis

Photo editing: danai | icon ([www.pictureperfectsmiles.blogspot.com](http://www.pictureperfectsmiles.blogspot.com))

Layout: Ultra Grim Dis-sign ([www.myspace.com/ultragrim](http://www.myspace.com/ultragrim))

Cover: Ermis ([ermisart@gmail.com](mailto:ermisart@gmail.com))

Contributors: Troo Food Liberation, Peio, Fotis TYS, Takis Zontiros, Gab / The Smashrooms, Drossos, Bill Lagos, Alex Back Ta Basics, xGlauces / HUP Records, John Crucial 'zine.

WAK stamp by Re Mono Design

Original WAK logo by Javi | al mal tiempo

For more info, orders, trades, distribution, congratulations & complaints:

[www.wakhc.blogspot.com](http://www.wakhc.blogspot.com) | [www.myspace.com/keepitrealhc](http://www.myspace.com/keepitrealhc)

[www.twitter.com/wak2010](http://www.twitter.com/wak2010) | [www.last.fm/user/wak2010](http://www.last.fm/user/wak2010)

#### **Review policy:**

We review only original stuff; neither promos with a shitty photocopied artwork, nor mp3 digital promos. Demos are more than welcome of course. Major (that means multi-national) labels won't get any feedback, sorry. Keep It Real is dead, but we are gonna prepare a new publication; there's no deadline yet, just get in touch with the websites above.

#### **Copyright:**

Unauthorized copying (of a part or the whole) of Keep It Real fanzine is permitted when it serves the purposes of the underground (call it DIY if you like) hardcore / punk movement or if it's used in order to raise awareness. State the sources, though. Every other use is prohibited without permission. Steal food not thoughts.

#### **Foreword:**

So, it's been 9 months since issue 9... We finally made it; 2 issues in less than a year, incredible eh? Hehe! Sad news first... This is the last issue of Keep It Real fanzine, and I mean the last one ever. Keep It Real 'completed its circle' and we prefer to end it here with a bang, instead of hiding behind the safety of releasing more issues with almost the same content just to fulfill our selfishness and keep preaching to the converted...

It was a long and hard road from early 2004 to late 2010... 10 issues, almost 7 years, over 3000 copies distributed everywhere in the world (literally), good & hard times, enjoyments and frustrations, well / bad – intentioned critiques, and the list goes on and on...

10 issues written in different cities all over Greece; Komotini, Volos, Ioannina, Athens...

This fanzine is a big part of my life and will always be in my heart. It helped me (along with my other hardcore activities) to shape my character, mold my mind and meet hundreds of nice & gentle people. I just keep the positive moments and put aside the negative ones. Moaning makes no sense after all!! I wanna send a humble thank you to every single one that helped me out all these years; bands, labels, individuals, record stores, distros, websites, fellow fanzines, etc.

I will eternally appreciate this.

Good news now... We won't stop. A new publication will be available sometime in 2011.

More info soon, you all know where to find us. Those who do not know, I guess we do not want you to find us...!

Before leaving you, I want to beg for participation and activity. The times are crucial and we have to stand up for our rights. Everyone fights using different means, of course, but the hardcore / punk scene has to demonstrate its say, has to take some action and leave behind the clichés and the useless divisions. After all, it's more than just music and it's more than just an alternative lifestyle. Hardcore / punk is connected to politics and we mustn't forget this.

Start a band, a fanzine, a label, a distro, go to the shows, scream your lungs out, spread positive messages, attend demonstrations, gain consciousness and self-improvement, question any kind of authority and send big fuck offs to preachers like me (sic).

Stay gold and take good care of yourselves.

XXX

A. on behalf of KIR

Athens | Greece, 1st December 2010





**Skateboarding and punk culture  
(...the early years)**

By Alex

Alex is a 24-year old kid from Greece, addicted to Suicidal Tendencies and Misfits. He is more than just interested in punk rock music and underground cultures. He currently studies Architecture in North Greece.

2010. Almost 40 years have passed since the first ever appearance of this little thing that was about to change many adolescents' lives over the years...

Yes, I'm talking about skateboard. Though I'm not a skateboarder I pretty enjoy watching kids rollin' around the streets and parks doing their best in order to conquer the magical world of skateboarding... But there's another reason that got me into the skate culture and state of mind. It was the music combined with the attitude that used to exist during the early years. And along with other music styles (of every era) there was a music genre that made you grab your board and rip the streets and pools apart... Punk was the music and skate punks were the fans of that particular way of life. So let's take a trip through the past and see how it all began and how the situation is nowadays...

In the early '70s a small group of surfers located in Venice Beach (Los Angeles, California) enjoyed surfing the waves of the Pacific Ocean almost every day. It was so intense and their lives and attitude were based on surfing. And what about the streets? Skateboarding was the solution. Instead of riding the waves these young individuals enjoyed to ride their boards and hit the concrete. They were angry, young and poor as many other adolescents from broken homes and skating was a way to

overcome their everyday life problems and with their friends created a way of life that was not flirting with the ordinary or the corporate. Those boys took the name "Z-Boys" a.k.a Lords of Dogtown (Dogtown is the area in west Santa Monica beach from where the Z-boys originated). They were 12 youngsters whom way of life and attitude was completely defined by skateboarding. Those kids were: Shogo Kubo, Bob Biniak, Nathan Pratt, Stacey Peralta, Jim Muir, Allen Sarlo, Chris Cahill, Tony Alva, Paul Constantineau, Jay Adams, Peggy Oki and Wentzle Ruml. But the most notorious and with the most aggressive way of skating were Jay, Stacey and Tony. Those 3 guys became legends for their special skateboarding abilities. Pretty influential on the skateboard scene of Dogtown was also the presence of Skip Engblom and Jeff Ho who were the founders of Zephyr surf shop (and also surfers) located in Venice Beach. Zephyr used to be the "headquarters" for the Z-boys, and also a place to stick around. When Skip received the first polyurethane wheels, a revelation on skateboarding took place and then the so-called "Zephyr Team" took flesh and bones... They were aggressive, hungry for skating and fearless.

At mid 70's the big droughts that took place in Los Angeles forced many pool owners to keep the pools empty due to an official declaration of drought. That was a perfect chance for the Z-Boys to test some new techniques. Empty pools became their "playground" and soon were renamed as "bowls". Sneaking from the back doors those kids enjoyed spending their whole day skating in the pools of big mansions and inventing new tricks. The first air took place by Jay Adams, who was claimed to be the "spark that started the flame". More and more kids got into the skateboarding world and state of mind and a new underground, anti-mainstream sub-cultural "gang" rose up. Music of course couldn't be a separate thing from the whole skateboarding scene.

During the '70s, the most common soundtrack for these young skaters used to be the rock and psychedelic music of the particular era. Stuff like Black Sabbath, Jimmy Hendrix and Iggy Pop were very popular among the parties and the videos' OST. But in the late 70's and early 80's punk music and culture springs. Many skateboarders found in punk music the energy that could keep them company during their skate sessions. Fast and raw music was what they wanted... and skate punk was the "hot stuff".

In 1981 a band called JFA (Jodie Fosters Army) was one of the first bands with skaters as members. The content of their lyrics wasn't about politics but about skating, school issues, hanging around with friends and running wild in the streets. "Blatant Localism" was the name of their first EP. Skate punk was born!

"Frontside air - you beefbackside air- you beefollie pop - you beefcan't get up - you bleedskateboard is all I doskateboard I'm better than youollie in the deep end backside air over your chinfrontside air - six feetbackside air - six feetollie pop - six feet" (JFA – Skateboard)

In 1983, a band called Faction (Steve Caballero was one of the members) wrote a song that meant to be the epitome of the whole skate punk motion. That song was "Skate and destroy" AND was included in 1983 Faction's LP "No Hidden Messages". Later on, the motto "Skate and Destroy" was used widely by many skaters but mostly by the skate 'zine Thrasher.

"[...] It's not a cause or political belief, it's something in my thinkingif you agree it's cool by me, at least I'm not a robot [...] The cops are coming after me, their sons are BMXers. They always try to stop me but urethane is faster than boots [...] (Faction – Skate and Destroy)

Skate punk was fast, raw and uncompromising music that was completely "from the kids, for the kids ". The first wave of skate punk was less technical or melodic, usually with low quality productions and surely much more aggressive comparing to the skate punk bands of the '90s. It was more related to thrash and hardcore music and that made skate punk an underground and threatening to society music subculture.

" Went to skate my favorite local poolcops harass me like a criminalthey don't get the possibilitiescussing, biting, stealing, fighting skateboard anarchy" (JFA - Skateboard Anarchy)

Besides the Venice and LA skate punk scenes, there was another scene that proved to be also very influential for the whole skate punk music... The Nardcore scene. It was named after the town Oxnard, just north-west from LA. Bands like Agression, RKL (Rich Kids on LSD), Stalag 13, ILL Repute and Dr. Know were well known among the circles of skate punks during the '80s. Agression's 1983 "Don't be mistaken" LP is, personally, one of the best skate punk albums ever recorded.

" Have you ever seen a skateboarderSurfing in a poolFlying over the copingWith a skateboard as his tool [...] It's a way to release, intense energylt's a way to release, it's a way to releaseWe just go in there and go crazy!" (Agression – Intense energy)

Some other great and historical skate punk bands were (and some of them still are in a way) Agent Orange ( who combined the surf rock sound with punk rock), Black Flag, Minor Threat, Angry Samoans, Code

of Honor, Big Boys, early DRI, D.I, and last but not least the mighty Suicidal Tendencies, that are my favorite band since the very beginning with their total influential s/t album and the "Join the Army" LP, which included the skate punk anthem "Possessed to skate". By the way, the lead singer of the band, Mike Muir, is Jim Muir's brother (Jim Muir = a member of the Zephyr team as mentioned above)

Of course, there are many other bands that in their way influenced the entire punk rock / skate punk movement but we need more space in order to mention each one of them. Maybe in another issue...

Representative songs and bands:  
(some of them and in no particular order)

JFA – Skateboard  
Gang Green – Skate to hell  
Suicidal Tendencies – Possessed to skate  
Faction – Skate and destroy  
Adolescents – Skate Babylon  
Agent Orange – Bloodstains  
Agression – Intense energy  
Dr. Know – Watch it burn  
DI – OC life  
Adrenalin OD – Yuppies  
Beowulf – Muy Bonita  
Big Boys – Fun, fun, fun  
Circle Jerks – Coup d'etat  
Bad Posture – Time for smack  
Code of Honor – What are we gonna do?  
Excel – Wreck your world  
ILL Repute – Hit and run  
RKL – Drink Positive  
Stalag 13 – Conditioned  
Los Olvidados – Something new

and many, many more...

Representative movies:

Thrashin (featuring Red Hot Chilli Peppers)  
Lords of Dogtown ( a movie about the lives of Z-boys and featuring Rise Against as Black Flag)

Representative zines:

Maximum Rock 'n' Roll (a zine about underground punk and more)  
Thrasher (the well known skate magazine with special columns about music)  
Flipside (old school skate and music zine)  
Skateboarder (one of the first skateboarding zines ever published)  
Skate Confusion (old school skate magazine)

There are also tones of documentaries and videos that you should check about skateboarding and underground cultures. Bones Brigade (Stacey Peralta's personal work) is surely one of them.

The years go by but some things still stay true since the very beginning. I'd like to say the same for skate punk culture, though it's pretty hard to say it honestly. When corporations and lifestyle get in the way, "every-

thing turns grey". Though those times are gone and never coming back, it's in our hands to keep the flame alive. But above all, live your life with "intense energy" and make every day a special one... Keep skating, keep thrashin!!

"I feel the beat inside my head, I feel it in my heart but just the thought of it is driving me insane tearing me apart"

(Agent Orange – Tearing me apart)



### Brazil hardcore: highlights of the last decade

By xGlaucex

xGlaucex co-owns Hurry Up Records. She also does Outspoken fanzine since the late 90s. She currently lives in Dublin, Ireland, but she's Brazilian. She also played bass in the Brazilian band Overstate. She's vegan and has a blog about vegan food. She is a journalist and also attends a Master degree in Journalism and Media Communication. Despite her being 35 years, she's still passionate about hardcore. "I'm gonna stay young until I die" is one of her favorite quotes.

[www.hurryuphc.com](http://www.hurryuphc.com)

<http://foodinmylife.blogspot.com/>

I've started going to hardcore gigs in Brazil in 1997 and things were different. Like everywhere, the hardcore scene has been changing around there, with good and bad aspects. I always had an idea that hardcore in Brazil was very different from the US and Europe but after I started traveling to Europe I could experience all those differences. I'm pretty sure that most of the kids in Europe have no idea about how the Brazilian (and South American) scene is, so I'll try to give you a general picture with this article. It's just my personal view, of course, but I've been involved in the scene for all these years and I hope I can share some stuff here.

First of all, we always had access to most of the hardcore bands from around the world. In the 90s it was very usual to exchange tapes and letters with people that lived in different cities / states to get into

bands that we hadn't heard before or that we liked or didn't have the chance to buy their material. There were always kids that had enough money to buy records from the US labels and they used to share what they got with friends. Hardcore in Brazil is also a middle class scene in general because everything costs a lot there. Ten years ago it was even worst, the dollar was really high comparing to the local money and not too many kids could afford to buy imported records. And there were always good local bands too. Every big city always had a good local scene with kids joining bands, promoting shows, doing zines and hanging out together. I could say that in the end of the 90s and the beginning of 2000 we had a scene with more friendship and people sharing the same values, but we still have it today, maybe just with some different values. Also, that time was the "boom" of the vegan straight edge scene in Brazil. I became vegan in 1997 and sXe in 1998 and most of my friends claimed the edge in the 2000s and became vegetarian or vegan (sXe was very related to vegetarianism / veganism). One thing that was very hard in that time was that we didn't have the chance to see many international bands. It cost (and still costs) a lot to bring a band to tour in Brazil / South America. And it costs a lot to the bands to be on the road in Brazil too, cause the cities are really far from each other (my city, Belo Horizonte, is like 6 hours driving from São Paulo and we consider it "close"). But the local scenes were good enough to keep kids involved and some of us could afford to travel to São Paulo once a month or in the holidays to go to festivals and a few international shows.

In the last years, more international bands are coming to Brazil thanks to the effort of local labels that are doing a hard work to make it possible. I won't write too much about the labels 'cause I run Hurry Up! Records with Matteo there and I don't think it's fair to talk about what we are doing, but there are a few good labels doing a serious work to give the kids the opportunity to see some of their favorite bands and have their albums. But everything is still expensive there, to release albums or to promote tours. Even to local bands is hard to go on tour; the costs are very high 'cause of the long distances. Also, the practice studios are expensive and it costs a lot to record and release an album. Putting shows is not that easy too, there are not too many places (Brazil doesn't have squats or social centers, so the shows are usually in bars or show places and the rent is very expensive). São Paulo is still the best city to see things happening. The city has 20 million inhabitants and everything is huge there, including the hardcore scene. Good shows and festivals there have around 600 kids attending them and sometimes the number increases to one thousand.

Two very positive aspects for me are: first, older people are still into hardcore. Not everybody, hardcore is still more attractive to young kids, but there are some people – as myself – aging more than 30 years that are still involved in the scene and this fact creates a very positive interaction that keeps the past and the present together (a lot of kids that start going to shows in the present are introduced to old bands and are into a lot of "old" stuff and values). And it brings us to the second aspect: vegan sXe is still big into the Brazilian hardcore scene. When you go to a show, you still see a lot of kids with Xs on their hands and most of them are vegetarian or vegan. Also, there's a festival in São Paulo called Verdurada (that could mean barbecue of vegetables) that happens twice a year for more than 10 years and that promotes the drug free lifestyle and vegetarianism / veganism (at the end of the shows they offer free vegan food for everybody). And there are always interviews or chats with people about some topics as politics, veganism, sexism, etc. I can say that we have a very passionate scene, with kids moshing hard with bands and being involved as much as they can. Of course, not everything is good and we can see reflections of the "real" world inside the scene too, with a lot of disrespect, selfishness and gossip going on.

I won't be able to write everything about the hardcore in Brazil in one article, but I hope you can have a good idea about how things were / are there in the last decade. If one day you have the chance to travel to Brazil to go to some shows, do it, it's an amazing experience. And another good thing of the present is that more and more Brazilian bands are coming to Europe to play, so make sure to check them out and try to support them as much as you can, it's still a huge effort to make it happen!

#### Some bands worth to check them out:

Point Of No Return

<http://www.myspace.com/xponrx>

I Shot Cyrus

<http://www.myspace.com/ishotcyrus>

Discarga

<http://www.myspace.com/discarga>

Confronto

<http://www.myspace.com/confronto>

Live by the Fist

<http://www.myspace.com/livebythefist>

Still Strong

<http://www.myspace.com/stillstronghc>

Good Intentions

<http://www.myspace.com/goodxintentions>

Avalanche

<http://www.myspace.com/avalanchehardcore>

The Risk

<http://www.myspace.com/therisk1>

Backbreaker

<http://www.myspace.com/backbreakerbh>



### **Safe Embarrassment** by Takis Zontiros

T.Z. lives in Athens, Greece. He studies photography and sings for "Ruined Families". He believes that real life is only captured in Woody Allen movies. He doesn't drink any soda.

[www.halfxempty.blogspot.com](http://www.halfxempty.blogspot.com) | [tzontiros@hotmail.com](mailto:tzontiros@hotmail.com)

Every night after I come back home from work, I put some comfortable shoes on, gather my thoughts, put a collar on them and take them out for a walk to piss. We circle around every familiar tree that has a name carved on its bole, handwritten by the kids of the neighbourhood. Boredom, apathy, fear, ambition are all carved on them like tags in capital letters.

It's my way of letting everything go. Every piece of my reality transforms into drops of piss that go down to the roots of each one of these trees, so that they can grow taller inside the forest of my head. Sounds like a real irony, like letting everything free inside a cell. The victory of a racing car that is leaving behind every other car in a circle circuit. How can you leave someone behind in a circle? It's a non-resulting effort of escaping the past and trying to predict the future. I'm not saying clichés like "Live For Today", because today will be past tomorrow, it's already a future yesterday.

I'm trying hard to exercise the fine art of fainting emotions in order to learn how to live. The everyday is the underbelly of life as a substance.

All I can reside to are the sights of recycled strangers I'm never going to meet. How astonishing is the fact that we feel so familiar wandering around, in a world where we don't know anyone that is moving around. So what is really familiar except from what we know and what is common besides what we are used to see? Everything is slowly leading to the end and small joys are flying around like fireflies in a darkness of fear. A darkness so bright that can make us blind. Every small pleasure is shining like the value of money, like the number 5 or 10 or 100 that our life goes by. Our lifestyles

are categorized by numbers on a paper, by digits.

We are in need of a new fragrance that is free, that doesn't smell like death and does not itch. We need the certainty that every day the sun will rise from the East, our corn flakes will be crispy, our boss will be bad and our god will be merciful. However, nothing remains the same and everything is different every single day, although we see the same thing in our minds and in our eyes. Your sun will rise some minutes later, your corn flakes will be gathered from a different field, your boss will have less hair, your god will be on a meeting tomorrow. We carry the city with us through the vastness of our minds, through every transition of every tradition and the city is different and we are the same like we will never be again. We can never see truth because there are a million different truths. Truth is a hermaphrodite.

As for me, I am in need to categorize myself. How well can I claim to know myself when I won't be able to recognize me if I see me from the back? I can't decide if I am every person that died in my dreams or if I am that man on the tattoo I want to get, that is hitting his head against a wall, on my skin. I am my own underground and I am mine and only. Underground is only private. Everything becomes a product when you start to share it, so I keep myself only for my own use. I am myself's greatest expense.

It's pretty easy to understand this, if you are in the place to understand that the people that we mock at is the voice of our generation. We are not the revolution. The whole irony of the people that talk about clothes, fame, chicks, drugs, money and the internet makes them the voice of our generation, only because this is what matters nowadays. It's not the streets nor the argument and nor the resistance anymore that matters, because we had a lot of these. Now, it's the puke and the shit that are projected through the ambitious televisions of our eyes to the mirrors of our future expensive cars that were bought with money from student loans. It's not strange though, because, we are used to see that, right? There is no care for heroes, because, everyone is a hero for nothing leading a life slightly miserable, possibly worthless, totally glamorous. There is no care for salvation anymore, because, there is no salvation. Thank god we still got Diet Coke.

### **Violence in the scene.**

By Bill

Bill (a.k.a. Lagos) is a vegetarian / straight edge hardcore kid from Corfu island. He is 22 years old and he recently took a break from studying Diplomacy in order to do his military service. You'll find him in the cool and not so 'cool' hardcore / punk shows every now & then. No link available; reach him at the shows.



When I started talking with Apostolis some years ago, I would never expect that someday I would write something for his zine. But here I am sharing my thoughts with people with the same state of mind. Lately I've been thinking a lot about hardcore in general. I have the feeling that people in our scene nowadays care about violence and causing pain to others at shows and start to lose the whole ideal behind the lifestyle we chose. Where the message of friendship, loyalty and compassion went? I have no idea and it frustrates me to see bands talking about violence more and more. I found myself wondering on and on about what changed in the minds and hearts of the people that somehow are connected to this scene. It seems like most of us started caring more about showing off and pose hard rather than just being themselves. It doesn't matter any more what you give to hardcore but punches and kicks makes people feel like a man. Being "tough" is the newest hype and nothing and no one seems to have a problem with this. I mean "beatdown" bands are rising and forming all in a sudden and bands that are hardcore first, metal second is punk now. Sure all hardcore is punk but... But people are too blind to see that bands that talk about being thugs and street violence have nothing to do with the message our music try to pass all these years. Bands that use words as knives, kicks, broken jaws etc. in their lyrics have a better point than bands that talk about earth, positivity, loyalty, friendship and respect? Personally I don't really believe that, in my mind bands with political messages and that are dealing with issues that our society has, have a lot more to offer to my ears and mind than all this "beatdown" and "macho" lyrics and style will ever give me. Hopefully this trend is not here to stay. Say I'm old fashioned and that I don't like the evolution of hardcore all you want, but "When someone told me about a place. Where the strange were accepted. And judged by what's inside. A scene of truly open minds" has more to give me than a quick stepping stone. And always remember that this is not just a boys scene. Equality!



**Preaching is for  
preachers, thinking is for thinkers.  
By Drossos**

Drossos is a 29 year old punk rock addict, living in downtown Athens and working hard getting people out of jail (even though sometimes he fails...). Besides that, he is good friends with the editor in chief, so when he was asked to do a piece for this issue of Keep It Real, he was obliged. He plays bass & sings in Bandage, if you care. [www.myspace.com/bandage](http://www.myspace.com/bandage)

For years vegetarians and vegans have been trying to convince people around them that consuming meat and dairy products, among others, is unjustified, unmoral and, in the end, completely unnecessary. Every single argument advocating the "human(e)" right to eating meat has been met with forward and rational thinking. Anatomically, there are those who insist man is a carnivore in his nature, that he is simply another animal feeding off of other animals in an unending food chain. On the opposite side are those who argue that the human jaw - tooth structure and digestive system function similarly to the physical elements of a vegetarian animal, making them essential factors disproving the aforementioned statement. They claim that man has never and will never feed off of raw meat and has achieved tremendous progress in every aspect of life making it redundant to insist on keeping the nutrition habits of his stone age - predecessor, when everything else around has come to be completely different. Genetically, humans are barely different from animals. Man on his own is in no way a more sophisticated being than any other animal; his senses and physical abilities are far less developed. On top of that, over the past few years numerous publications and yearlong experience have shown that meat is not a necessity for the human body, especially after it ceases to develop. Even with all these significant objections, mostly against meat consumption, any substantial effort in emphasizing the importance of animal rights and the benevolence of the vegetarian or vegan lifestyle has not been successful. The numbers of meat and dairy product consumption globally rise every year in a rapid fashion. Accord-

ing to the United Nations' Food and Agricultural Organization in 2008 the world consumed 280 million tones of meat, 700 million tones of milk and 1, 2 billion eggs. On a world wide scale the average person is responsible for eating 4 cows, 46 pigs, 4 sheep, 46 turkeys, 12 geese, 37 ducks, and 945 chickens throughout his life. Numbers and statistics, paradigms and exposure of the circumstances under which animals are being mistreated through factory farming have all but affected the continuing growth of meat and dairy product consumption.

Sadly the reality of the matter is that the average person, bombarded daily with relatively unnecessary information and overloaded with numerous problems to solve on a personal level, doesn't empathize with animal cruelty and considers meat consumption a given fact. Call it cynicism, groundless apathy or even laziness, it is what it is. Still all hope is not lost. It seems that the discussion concerning vegetarianism and veganism is taking a turn towards a different direction.

A new factor has taken its place in the equation. Recent studies show that factory farming and the entire process of massive meat production are responsible for almost 50% of the earth's total gas emissions. Driving a car is friendlier to the environment. The ramifications for agriculture are far greater than imagined, with more and more animals being bread and larger scale deforestation taking place for their need to pasture – 70% of the deforested land in the Amazon region is being primarily used for animal pasture. Livestock farming and raising is roughly responsible for consuming 1/3 of the worlds grain cropping, which could be useful for feeding impoverished populations.

Since global warming seems to preoccupy a large amount of the planets population – and for a good reason – it is useful to start informing people on the burdensome role factory farming and livestock raising have on the environment in conjunction with the animal cruelty being upheld and the importance of animal rights. Personal and collective action against global warming takes place every day with a rising number of individuals focusing on this threat on our planet. It's possible that the option of eating lesser meat on a weekly basis may appear as another strong tool in this ongoing fight. Some might say that animal rights should always be considered first and that the above theory is only "a means to an end" type of solution. Skeptics should reconsider. In the United States of America, one of the leading nations in meat consumption globally, 200 million animal lives would be spared every year if Americans wouldn't consume meat on one single day of every week. For now humans simply cannot imagine themselves becoming vegetarian or "going vegan", so reducing meat consumption probably comes as a softer blow.

Gradually, information on animal rights and on the atrocious animal treatment for purposes of nutrition and clothing may become a form of education and have an impact on everyday behavior. Already 18% of students in American Universities state themselves as some kind of "non meat eater". Even if it is virtually impossible to live in a vegetarian or vegan world it is incumbent upon us to make some steps towards that ideal. Remember, preaching is for preachers and thinking is for thinkers.



**Shoot first, ask questions later:  
Straight edge & Promiscuity  
By Fotis TYS / NOX**

Fotis is a 29 years old hardcore kid, living in Athens suburbs. He takes care of Take Your Shot fanzine & blog, respectively. He just started a new positive hardcore label, called Night Owl X, as well. Besides that, he managed to study Journalism & Public Relations in the UK, where he may one day returns... Till then he is busy with playing guitar in My Turn, and bass in Lost Meanings. Positive is the best world to explain Fotis to a stranger. He is vegetarian since years, and claimed the edge again lately... [www.takeyourshotfanzine.blogspot.com](http://www.takeyourshotfanzine.blogspot.com) | [www.nox.blogspot.com](http://www.nox.blogspot.com)

Hi everyone, this is Fotis from TYS fanzine and on this article I will talk about straight edge in relation to sex. Yes, that's right, sex! Casual sex. I was going to write an article about how great hardcore is, but well I did just that the last few times I was asked to write anything, so why not make a different turn? I guess the whole subject of sex is kind of a taboo in hardcore. No matter what, it's always in our minds: instant, awesome, fabulous sex that comes easy. Isn't that what we want? As you may or may not know, promiscuity (casual sex) is one of the three things straight edge individuals care not to do, alongside drinking / smoking and doing drugs of any sort. While I think that not being promiscuous is surely the least practiced sXe principle, I would like to go and ask: why should it be a sXe principle anyways? If you think about it, it does make sense: once you stop doing things like destroying yourself with alcohol

and substances, you start taking more time to think about other choices in life, too. You've got that kind of time and frame of mind. Simple actions become more important. Therefore, it gets harder to go and sleep with people you don't care about or even actually like, because you question the possible outcomes and there is no bottle to cloud your doubts whether what you feel is real or you just don't want to feel lonely no goddamn more. As we all know from experience, it's so easy to mess things up and turn our urges into feelings and end up getting emotionally hurt! No matter how much we like to think of ourselves as animals, we have an extremely high level of sensitivity. I think that's where sXe comes in, to show that it's ok to have fun, but also be careful of yourself and others! It's not at all a point of fighting one's urges, we've got one life and we should enjoy it to the max, but it's a point of understanding why you do the things you do. I don't know if being straight edge makes me more moral; I'd like to think that it doesn't and that I have just gained the freedom to make choices that come deep from my true heart. Staying clean helps me and you do that. 'If it feels right, go out and do it' kind of thing. The straight edge lifestyle is connected with the respect and reverence that we should show others and ourselves. To not settle for second best but go for what we really want. It's time to put it to practice. Thanks for reading and remember, live every week like it's shark attack week! It's not about the things you'd consume but about the things you would say & do.

'If I could do what I want to, I'd stay and never go / a one night stand is all I know / I wish that I could be two people / instead of being on my own / I wish that I could be two people / and then I'd never be alone' Youth of Today 'One Night Stand'



### Why don't you go vegan?

By Gab.

Gab is the singer / guitarist of the Italian hardcore band The Smashrooms. They recently released their 2nd 7" called "Ques-

tions". Gab runs Epidemic Records, as well. He was born in 1985 and since then he lives in Brescia. He studies foreign languages & cultures in Verona University. And last but not least, Gab is vegan as hell, as you can figure out.

[www.myspace.com/epidemicrecords](http://www.myspace.com/epidemicrecords) | [www.myspace.com/smashrooms](http://www.myspace.com/smashrooms)

When Apostolis asked me to write a column for Keep It Real, I have to say I was pretty puzzled about the topic.

I care about a lot of different issues related to hardcore (and not), but it's really hard to pick out something really worth of being highlighted on these pages.

Hardcore gave me new perspectives on many things which were simply "that way" when I wasn't involved in it. There was no other chance to be in any other way but the way all the kids coming from the place I grow up.

One of the most important things I found thanks to hardcore is veganism. It's sad to say that probably I wouldn't care much about animal liberation (and all the related, humyn and Earth, in a larger view), if I wasn't for hardcore. Sad, but true.

Society out there never told me anything about animal exploitation: meat was just something to eat on a shelf, milk was something to drink. And it was normal and necessary. All false.

I won't describe all the reason why it's a good choice to go vegan (animal exploitation, effects of the environment, distribution of resources and food on a global scale, etc.), but I'd like to give you some reason why veganism is one of the coolest choices I have ever made personally.

I never forced anyone to follow my choices about this kind of issues, but I'm also open to talk about them (if you talk respectfully, of course: I can't stand arrogance and ignorance!) and to bring my example to people which come close to these issues thanks to my own presence. Actually, I saw some people going vegan or vegetarian around me and I think that my example and other people's example made something happen in their mind. Isn't it the same thing that happened to me when I went vegetarian first and vegan then?

If you are reading these lines and you haven't gone vegan (or vegetarian) yet, I'd like to describe the way it makes me feel.

First of all, once you know the truth about meat industry or animal products industry, I bet you can feel something inside of you. Unless you are stone-hearted. Are you a part of that mechanism? Or is there any choice to be outside of that exploiting and destructive machine, or more, against? The best choice is veganism.

The sensation, at my first totally vegan meals, to eat something which was "clean", free from suffering, free from exploitation of animals and with very small impact on environment, was great. Now, after all this time, it's something normal, but I can tell you that

when I realize that I'm eating something delicious which is also something with all the qualities described above, it still gives me the same sensation.

I also feel way better in health. I never loved junk food, but I'm not that kind of person who doesn't eat something (unless it's not vegan) because it's not healthy enough. By the way, I have to say that even the "junkiest" vegan meal is thousands times healthier than something with animal origin ingredients. I feel my body in a different way and I never had any problem with my health because of my vegan diet. The "secret" is not to renounce to food, but to substitute. Most of the non-vegan ingredients have their correspondent vegan ingredients; it's just to learn where it's easy to find them. And if you can't find them or can't get them... use your fantasy! It's even more satisfying!

Veganism gave me the opportunity to know ingredients and foods that I never cared about. I discovered lots of flavors and delicious things I never thought to try when I was a meat-eater. Some vegan tastes are more delicate, so when I went vegan I also learned to appreciate them and to discover some recipes which were very tasty, satisfying and incredibly charged with nutritional properties.

Some people think that it's really hard to be vegan. It can be hard in some way, for example when you have to eat out of home and choices are limited, but it's not impossible. Moreover, once you get used to know what you can eat or can't, it's really easy to avoid some products in favor of some others which are maybe the same, but with all vegan ingredients (for example: if you buy biscuits for breakfast, you'll learn in a short time which one are vegan and which are not, you don't have to read the ingredients all the times!).

I think that something is hard when you are not convinced to do it. If you feel something as urgent and needed, your path to go will be easier. The day I felt I wanted to go vegan, I remember that the hard thing to me was to eat something which wasn't vegan. The day I felt I wanted to go vegetarian, it was hard to feel good with a piece of meat in my dish. Going vegan requires some commitment, as everything in this world. But it gives back huge satisfactions and a new perspective on your life that makes it thousands times worth of it.

I know it can be easier if you go this path along with someone else, who maybe already made this choice, so, if you really feel it, try it, ask some "experienced" vegan some suggestion, confront your experiences... If you don't know anyone directly, surf the web, which is full of interesting blogs and websites about the vegan choice.

Veganism is the key to bring a real change in the world, not only in our lives, but also for the whole world. Go vegan... and be the change!



## How to produce a 'zine. By John Crucial.

John does Crucial fanzine (6 issues out and many more coming soon), while listening to hardcore / punk / ska / metal / whatever music. He currently lives in Cambridge, UK, doing a master on the sociology of straight edge (oh my gosh!), but he is from Greece. 2011 will probably find him in an army campus in whatthefuckville. [www.crucialzine.blogspot.com](http://www.crucialzine.blogspot.com)

Sadly, *Keep It Real* is coming to an end after ten great issues. In recent times, few 'zines last that long and I don't know if it's down to kids not knowing how to go about making one or if they simply don't care, but despite being a thankless job, it's worth getting involved in. There are tons of people I've met, skills I've learned, issues and concepts that I have been introduced to, not to mention the bands that I have discovered. All I can hope for is that more people get involved, so in the interest of keeping the flame alive, I've come up with a list of things that might encourage you, the avid 'zine reader.

These are some basic rules that everybody should be aware of when considering creating a 'zine. I actually hate the term 'fanzine', because of the 'fan' part of it. 'Fan' is short for a fanatic, a closed-minded person who follows a certain line. It sort of reminds me of Beatlesmania-era people who went nuts over a band and acted like total tools in process. I am not a tool, nor do I wish to be the spokesperson for anyone other than myself. 'Zines are important bits of underground scenes, sort of like the sinew that keeps the bones (audience) and flesh (bands) working together. Obviously, this is not the only way of doing it, but it's what makes sense to me.

Read other zines. Get an idea of how others write, how they put it together and what sort of stuff they discuss. It's up to you if you want to do the same thing or something entirely different, but in short, it's a bit like trying to figure out how

a magician does a trick, the process of which can inspire you to do cool shit. This will also make you think about what sort of tools you might need and what suits you best. Some purists argue that it has to be cut-n-paste, others swear by Quark Xpress, but I use Photoshop for everything. There is no 'correct' way of putting it together, but you need to take into account what the end result will look like; if you plan on doing everything in weird colours, there's a good chance it might be unreadable when you photocopy 500 copies in b/w.

Be consistent. This is one of the most important rules to me. Before you rush to release your first issue, think about how often you realistically want to do it, roughly how many pages you are going to have in each issue and other stuff like that. It's great to move ahead and do different things, but changing the format, length and subjects covered wildly on every irregular issue will only confuse and ultimately alienate your readers. This also applies to the way you write and the ideas you express. So if you spend one issue shit-talking emo in socio-political terms and for the next one you have a full-colour ten-page interview with Bring Me The Horizon, you are losing me as a reader. It's like your favourite Scandinavian crust band doing a pop / ska record. Just don't do it, or if you must, do it under a different name, yeah?

Be prepared to lose money. This goes without saying when it comes to anything related to anything remotely 'underground', whether you are in a band, a label or a promoter. I can afford to give my 'zine for free because I spread the cost of printing it between 3 people and therefore only losing the equivalent of one or two good nights out in drinks and stuff every few months. Obviously there are ways of making some money back to either balance your costs or put something aside for other cool stuff, but tread carefully. You can stick a price on the cover and maybe take some paid advertising, but obviously you don't want to take the piss. Be honest with yourself, because if people are going to rip off a band like Tragedy, why would they spend anything on a 'zine?

Ask for help. I usually get a headache when I have a stack of CD-Rs to review, so it helps having a crew of friends who will do some of that dirty work for you. It also helps having a few artistic-inclined people onboard who can give you advice or lend you their skills to get your issue looking neat. Whatever you do though, don't make your group too big. Not for any elitist reasons, simply because it's hard to maintain focus when you have over a dozen people with different schedules and things on their mind to co-operate regularly for something like a 'zine.

Don't waste your opportunity to say things you believe in, just to be popular or accepted.

Have fun. If you are doing anything that others will perceive as amateurish, you might as well have a laugh with it. I can't imagine anything worse than spending months stressing about what bands I like and not taking the piss now and again. It's kind of like being in a relationship with a really hot person and not getting any sex. There is a time to be serious about stuff and there is a time to be funny about stuff. You don't want to be the cross-armed militant vegan edge type who sits in the corner and calls all bands shit because they don't sound like Integrity, right? Sure, Integrity are cool, but NOFX are pretty cool, too. This is your time, so don't waste it trying to live up to PC standards you don't believe in just to fit in.

Get networked. Don't believe the bullshit that the Internet is killing 'zines, it only makes people lazier. Get on whatever social networks are hip and trendy and set up a profile. It's going to be cheaper than making your own website, with the only downside of giving the fashionable kids something to brag about when they hook up with it. Get your 'zine out to touring bands and distros. Ask them about trading and consider doing a little distro yourself if you have a bit of money to burn and time to waste stressing about it. Finally, take copies of your 'zine with you to all gigs and festivals you go to. More often than not, people will be cool about you to putting it next to their stuff at the merch stands (especially if it's free), but it doesn't hurt asking the promoter beforehand. It's like building a little empire that nobody really cares about.

Give people their credits. If you are going to interview a band, you probably want some pictures to go with it. Unless you are Kerrang, you probably don't want that many promo shots, so have a look around on the Internet for cooler stuff. Now that you've found it, send the person who took them an email and ask if you can use them. Same goes for other stuff you might find on the Internet, like comics and rants. If you get to use anything you haven't produced yourself, make sure you give the appropriate credit. If it's good, chances are some people might want to get in touch.

And one final bit, send copies to everyone involved. This should go without saying, but just to be thorough, send all the bands interviewed and other people who have contributed to your new issue, a copy each. They are probably a bit curious about what your 'zine looks like, so be a good sport and sort them out. Who knows, maybe they like it and can hook you up with somebody else, right?

# + GLASSES +

**I fucking love Glasses.  
Besides playing awesome music,  
they have that 'something to say'  
I'm always seeking for.  
Enjoy.**

**Answers by: Marc  
Photography by: Martin Neuman  
and Bjorn Lexius**

**1. Glasses is a very weird yet  
catchy name. What does it refer  
to? Give us some more info about  
the band. You feature ex-members  
of Trainwreck and Perth Express,  
as far as I know...**

It's a very short story. When a friend of ours heard that Enrico, Benni and I are playing in a new band she said that we should call our band Glasses. It was obvious, since the three of us wear big Glasses. That was before Sam joined the band. So it doesn't refer to anything in particular we just thought it sounded good. The ex-member thing ;). Ok. So Benni plays in the 244GL and he joined Trainwreck in 2010. Rocko used to play in Perth Express, Sam in the F.A. and I used to play in Eaves and I still play in Trainwreck.

**2. You recently toured the west  
coast of USA? How was it? Any  
cool / weird things that happened  
and we should know? It seems  
that touring and playing shows is a  
vital part of Glasses; almost 100  
shows in 2 years...**

Our tour with Comadre in the USA was really cool. We met tons of people and made some new friends. We also played with many cool bands such as Big Kids, Black Breath, Make do and Mend. Luckily no weird things have happened on that tour except that everything went by too fast. The idea behind Glasses is friendship and to play as much shows as possible. We all live pretty far away (I live 7 hours away from the drummer) from each other and when we funded Glasses, this was one important part. We didn't want to end up as a practice-room band. So, we wanted to play as much as possible.

**3. How did you decide to release a  
2x7" record along with Comadre?  
The record is an awesome piece of  
both music & art (even if music is  
art, too!). Even though, your music  
style is not so similar to Comadre,**

**you teamed up amazingly.**

Thank you for the compliment. Well, it began when Jack from Comadre listened to a demo recording of one of the songs on their European Tour in 2008. After that we decided to let him do the mixing and mastering of the first 12". (Check out the Atomic Garden Recording Studio, btw). That's how he became familiar with our band. In 2009, Comadre had new plans for a European tour in 2010 and they asked us if we could do a split together. The idea behind it was that everybody should contribute something to the split. So, Sam and Juan did the artwork together. On each side there is a member from the other band singing on one of the songs. Jack did the recording and Justin from Ghostlimb / Graf Orlock, us and Steven (Comadre) put it out. So the whole record is totally DIY and done by friends. I also think that the style of music in particular is not so important. I even think it gets more diverse and interesting if the bands don't play similar kinds of music. We also like to play with all kinds of different bands. Keeps it more interesting and diverse.

**4. How hard is having a female  
singer in a hardcore band? Nowa-  
days, more & more womyn are In-  
volved in the hardcore / punk  
scene and that's more than positi-  
tive! But there is still a lot of ma-  
chismo and sexism... Have you ex-  
perienced any kind of harassment  
since your existence as a band?**

A lot of times you can read on our flyers "female fronted hardcore". We hate that since we think this should not be a matter within an emancipated punk / hardcore scene. This is a weird connotation since it doesn't tell you anything about the music and it only points out a certain ambivalent difference and the fact that it is something special to have a female member in the band, even though it shouldn't matter what gender you have. Means: the lyrics and the music should be important and not the gender of the members. So, somebody who's pointing that out is also a sexist in a way even though it's not originally intended. It's the same like saying women can't play good music or so on the other side. Also comments like that attract a lot of macho idiots to shows who just want to see tits on stage.

Imagine people would write, "male fronted hardcore" about any other band. This is not

information for someone who wants to know how the band is sounding. Nobody needs that information; it only points out differences.

A lot of times, people also ask Sam if she's on tour with us - they mean as merchanduette or as girlfriend. Or when we get free drinks people ask her to pay because she's not a part of the band, of course... So, for a lot of people hardcore is a male thing... Only two examples how we get confronted with sexism.

**5. So, how's the scene in Ger-  
many? Berlin is getting back on  
the map as far as I can figure out.  
There's a tense to abandon the old  
tough guy hardcore clichés and  
take care of bands with more  
open-minded perspectives.**

A lot of people moved to Berlin within the last years. It's kinda hip to live there and shows in Berlin are always fun because a lot of friends show up. The "old tough guy hardcore clichés" are still there. I think it depends on the scene you're involved in. I never really had any contact to that kind of genre. Every now and then you play with one of these bands but that's all. They're doing their thing.

**6. You co-operate with the guys of  
Bis Aufs Messer record store /  
Vendetta Records, as well. They  
have managed to build a strong  
scene around them. Wanna tell us  
some things about this co-op-  
eration?**

Well, Stefan, the guy from Vendetta, is directly involved in our band history. Without him we wouldn't exist. Before we rehearsed the first time in 2008, Benni came into the shop and Stefan told him that he heard about the new "project" and that he would be glad to put out the record. We never really figured out if that was a joke or not. So we had the first band practice where we wrote 2 1/2 songs and we called him to ask him if he was still serious about the offer. He said yes and that was the motivation to write enough songs for a 12". He really is a cool dude and he gives us a maximum of support.

**7. I think that hardcore / screamo /  
post-hardcore is getting all the at-  
tention nowadays. But what I dis-  
like a lot is that many kids seem to  
care more about merch / test**

**presses and t-shirts instead of the message and the movement. I'm sick of merch tables with 10 different t-shirt designs and only a couple of music releases... What's your opinion about this?**

We think more or less the same. The only thing that we need to point out is the fact that for a lot of touring bands (DIY or with booking agency), this is the only way to pay their costs. Playing in a band is very expensive (gear, gas, backline, van, tickets). We do everything by ourselves (booking etc.) but even with an own van, backline etc. the costs are pretty high. We don't want to rip off promoters and we don't have any high guarantees like booking agencies claim, because we don't want to make money out of this; we just want to have our costs back. So a lot of bands need to sell merch only to break even. That's what a lot of people don't realize. But still, sometimes it's pretty weird to see that bands have 10 shirt designs and no record out yet. The important thing should be the music again and not the fashion!

**8. Do you think that punk rock / hardcore has lost its meaning after all? By the way, how do you define the meaning of this scene?**

Nowadays there're so many sub-scenes that fight against each other. Not without a reason. I realized that I would totally disagree on a lot of really essential matters with the majority of people involved into punk / hardcore / screamo. So, how can we be categorized under one generic term? You could see this like a lot of people that dropped out. A German band once had a song called "hardcore never dies, because it never existed". I think that this is too polemic and pessimistic and not 100% accurate. But it has a certain truth in it. There's no superordinated concept that is applicable to everyone. Like in real life. I think you need to find your own little spot and start from there. Like in real life again. There's a lot of people out there (including myself) that still associate something with hardcore/punk. So, I don't believe that there's a scene; there's lots of different ones and I'm glad that there're still bands out there that have something to say.

**9. So, what would you like the future to bring to Glasses? What's your goal? Making a living out of hardcore?**

We just want to play as much as possible, release as many records as possible and see as much of the world as we can. In November, we'll release our new record on Vendetta called "the Ills of life". Making a living out of hardcore would be nice but this could / should never ever work. I also don't want this to happen. I



don't want to be forced to let money dictate what we have to do with the band. Glasses is a DIY band, we're happy if we break even. But if there's someone rich out there that wants to finance us without any quid pro quo you're more then welcome, of course. Write us! Haha!

**10. Let's book your Greek show(s) as soon as possible! Have you ever been to Greece? Thank you for the interview.**

We never have been to Greece, but we would really love to. We have to figure out our schedule for 2011 first. Thank you so much for the interview and our support!





# INTEGRITY

Dwid / Integrity Interview

Keep It Real # 10  
8th October 2010

Answers by: Dwid

Photo provided by Deathwish Inc.

**1. Hey Dwid, welcome to Keep It Real. So, how did you decide to move from Cleveland to Belgium some years ago? How old are you and what do you do for the living? And what about Integrity; how do you manage to play and rehearse with the rest of the band?**

I moved from Cleveland 7 years ago. Integrity remain a brilliant leprosy. Unconfined by preconceived perceptions of the ability to recreate our earlier numbers.

**2. How's life in Belgium? Do you enjoy Europe better than the States? Any differences / similarities that you find? I guess that it's a bit quieter in Belgium compared to Ohio... By the way, do you follow the European scene at all?**

I enjoy where I reside. Yes, the European scenery is also quite enjoyable.

**3. I recently read an interview with you in a fanzine called Jagged Visions. It was one of the best interviews I've ever read. So, can you explain to our readers your connection with the dream world and the supernatural? Integrity's lyrics & atmosphere was always connected with a kind of a parallel world.**

Reality is relevant to your own perception. Reality can be exactly Schrodinger's cat.

**4. Which is the 'blackest curse', that your new record demonstrates? It's all about spirituality and post-apocalypse or there hides a deeper meaning in the title? What's your opinion about the modern world in all its as-**

pects? We the people seem to care only for ephemeral things...

Humans find that temporary distraction can relieve the dilemmas of modern living. My intentions are not to reveal the meaning, as this would defeat your own personal interaction with the album. However, a deeper meaning is always to be assumed.

**5. Is still 'love the only weapon' for you? Love can be both life-saving and life-taking, as we experience in our daily life. On the other side, hatred writes history and changes the world. I'm not saying that hatred is better than love, of course.**

A loved human being is a blessed human being.  
In death shall we know love.

**6. You had a hard childhood as far as I've read in other interviews you gave? You even spent some months in an asylum. Wanna share some of your stories and memories with me? Psychiatrists and psychologists seem to rule both adults' and kids' lives nowadays. It's a bit of a fashion to visit your psychologist once a week...**

Where I was confined was not fashionable in the least.

**7. Let's get back to music. You run a label called Holy Terror. Can you give us some more info about it? You've managed to create a whole scene around Holy Terror and this is significant.**

The label is Holy Terror Records. [www.HolyTerror.com](http://www.HolyTerror.com) We also have a private message board: [www.graceoftheunholy.proboards.com](http://www.graceoftheunholy.proboards.com) We release music and related items that we find relevant to our own personal cause.

**8. There's a whole attitude against religion in hardcore, but using reversed crosses is like you accept the importance of the regular crosses. I mean, if you are anti-religious, you are both against God and Satan, because as we read in theological books, Satan is a fallen angel... So, it's a bit odd to be anti-religious and in the same time to worship Satan. What's your opinion about this?**

We do not use reversed crosses.

**9. Integrity released a brand new full length album after almost 7 years. Why did it take you so long? And why did you decide to co-operate with Deathwish again? Another weird thing that happens is that I see a lot of kids appreciating bands that you have strongly influenced (even all this Deathwish movement) and not giving a damn about Integrity. Pretty strange and unfair...**

Integrity has released many 7" EPs in between To Die For and The Blackest Curse. Regarding popularity, we do not care about popularity. We make our music for our own personal reasons.

**10. So, will Integrity go on as a proper group or as a project? Any future plans? New releases or whatever?**

We have many records being released: [www.holyterror.com](http://www.holyterror.com), [www.a389records.com](http://www.a389records.com), [www.magicbulletrecords.com](http://www.magicbulletrecords.com), [thirtydaysofnightrecords.bigcartel.com](http://thirtydaysofnightrecords.bigcartel.com)

**11. Thanks for the interview, it was an honor. Last words are yours.**

All the beast.

# LEMURIA



This is a last minute interview I did with Alex / Lemuria. For those that do not know, Lemuria is a US trio playin' emo / punk rock that rules; they are the 'softest' band ever featured in this fanzine, but I couldn't be happier about this. Unlock the pop kid you hide inside and have some fun with Lemuria.

Answers by Alex  
Photography by Ryan Russell

**1. What else than 'a hypothetical lost land' famous in the occult scene, and a Roman feast where the restless dead were propitiated, is Lemuria? Why did you choose such a name?**

I have always been a nut about ancient myths, especially lost civilizations. It seemed appropriate to name the band after my favorite civilization that most likely never existed. Although, as of recently there has been a higher following of psy-

chics and new agers who believe they can talk to the dead residents from Lemuria. Maybe I just notice this because of twitter and people sometimes confuse us with a fan site for the continent.

**2. Since Keep It Real is mainly a hardcore / punk fanzine, you are the 'softest' (sic) band ever featured here, as far as I remember... And we just came to the final issue... So, how do you feel being in a hardcore label such as Bridge 9 and getting hyped inside the hardcore / punk circles?**

It feels natural. We have always played with all different kinds of bands. We all have been in hardcore bands at one point or another. We have played many shows and fests packed with grind and powerviolence bands, and for some reason it was never awkward or seemed out of place. We hit and play our instruments hard, because that's how we learned to play. That could be the reason? But we are very happy to be on Bridge 9, I can't think of a better fit right now.

**3. Your music is a huge combination of different styles, varying from melodic punk rock to post-punk and indie? Way too cliché for a question, but what are your main influences?**

Some of our biggest influences include bands that raged, but stood just outside of the punk scene throughout the 90s, such as Dinosaur Jr., Superchunk and Sebadoh. On our upcoming album you'll definitely hear a little bit of influence from bands like Talking Heads, Archers of Loaf, and Television.

**4. You have also worked with Asian Man Records, an awesome DIY label. Why did you decide to leave them behind and collaborate with a bigger label? What's your main goal as a band?**

Asian Man is a great label and we had already released two LP's worth of music with them. When I talked with Mike, who runs the label, about Bridge 9 being interested in releasing the record he encouraged us to do it. We still feel like a part of the Asian Man family, just like we feel like a part of the Bridge 9 family. It's almost like those labels are cousins now. Ha! Sort of corny... but it feels that way to me. I was excited for the challenge of starting up on a new label, and was excited about B9's enthusiasm for the challenge of taking on a much more indie band than they're usually working with.

**5. Making a living out of playing the music you love can be both**

**awesome and tricky. What's your opinion about this? And by the way, what do you do for a living? What are your interests except of Lemuria?**

I run a screen printing company; we just started up, called Argy Bargy. Along with running a record label of my own that does a 7" single series, called Art of the Underground. Sheena works at a diner, here in Buffalo, that serves some of the best food in town, called Amy's Place. Max is all over the place. He does sound for a lot of clubs down in Austin, and helps coordinate big festivals. He also tours with bands as sound man, or road manager. He's a wild man. I think it's great if a band can make a living off of their music. It doesn't mean you've sold out just because a lot of people are supporting what you're doing. I think the tricky part is not cheapening your band, or yourself, to get to the point where you're making a living. As long as you're making the music you want to make, by your rules, then you're doing it right. If hundreds of thousands of people enjoy what you're creating and you're now making a living off of your art, then that's great for you!

**6. How do you see the whole punk rock scene nowadays? Have punk rock become predictable and lame? I mean, watching all those bands playing this commercial punk rock style, with nothing at all to say, just following the 'sex, drugs and rock 'n' roll' way, it gets on my nerves... On the other side indie music has been overwhelmed by fake hipsters and wannabes...**

I notice a lot of bands just try to replicate success. Many bands try to reuse the exact tricks the other successful bands used. This often gets bands in the spotlight, because it might be the flavor of the month. But ultimately, your band is not making much of an impact on the punk scene, or any scene, if you're not attempting to create something new and original. All bands have influences, and it's always exciting to see their influences shine through their music. But some bands only shine one influence, and it even makes it hard to distinguish them from the band they're mimicking.

**7. What topics do you cover with your lyrics? Do you think that the lyrics of a band can change a person's life nowadays? Or by overconsuming releases, lyrics, artworks etc, people are connected to a band more externally than in the past?**

I hope they can influence someone's life. We write about personal things, and I know

that a lot of bands, that I listen to, have influenced my life. I would like to think that we're contributing to that. Our first album "Get Better" dealt with a lot of death and separation. Lyrically it's a very optimistic record, though. Maybe someone going through some of the same things I was going through then will find the lyrics from that album motivating, or at least reassuring.

**8. Some of your lyrics could easily be poetry. What are your favorite poets and what's your opinion about punk / hardcore / whatever bands' lyrics being less straight forward and more dubious than ever?**

Sheena is much more familiar with poetry than I am. But some of my favorite authors include Joyce Carol Oates, Jeffrey Eugenides, and Salman Rushdie. For the most part all of our lyrics are pretty straight forward, with the occasional analogy made during the song, as if we are arguing with ourselves and trying to prove ourselves the point. Pitchfork reviewed our album and wrote a big paragraph describing how our song "Wardrobe" is a big metaphor for something else, and placing the variables in for all the words we use. But really, they were overthinking it... that song is literally about the dark process of taking your dead family members clothes to a thrift store and trying to detach yourself from pointless items, and just cherish the memories that you have. Something that I had to recently deal with when recording "Get Better".

**9. Let's change the topic... How's the scene in New York? Any decent bands we have to check out? By the way which are your favorite current bands both American and European? And considering the fact that you play shows overseas, as well, what are the differences between playing the States and Europe?**

Well, we live in Buffalo, New York, which is about 7 hours from New York City. But the scene here in Buffalo is pretty great. I've always found it comforting. It's not the biggest city in the world, so punk shows here are pretty eclectic with different genres of bands, because it can be slim pickings sometimes of which local bands can play. Some of my current favorite active bands include Sloane Peterson, Bangers, The Arteries, Young Leaves, and The Marked Men, although The Marked Men aren't really too active right now. We love touring Europe. It's always more fun for us than the States because each stop is much more interesting. Especially in mainland Europe, sometimes every day we're in a new country. We love touring anywhere, but Europe is definitely a treat.

**10. If the world ends in 2012, as some people claim, we have almost a year left, so which things would you like to take care of in order to join peacefully paradise? Thank you for the interview.**

If the world is going to end, I want to relax and play some Settlers of Catan while Buffy the Vampire Slayer is playing in the background. That'd be a good way to go out, relaxing with my favorite people and watching my favorite show. But I'd want to visit Egypt first too. That's a life goal.



Bitter End's new album 'Guilty as charged' is one of my favorite records for 2010. I decided to get in touch with the band and unleash my thoughts to them. Even though their opinion concerning the American foreign policy is controversial enough, they seem to be 'true' and dedicated to what they are doing.

**Answers by: Jacob**  
**Photos provided by Deathwish Inc.**

**1. Hey guys! Wanna introduce your band to the Keep It Real readers? Bitter End is a not so positive band name... Why did you decide to name your group in a pessimistic way?**

Hello Keep It Real readers. This is Jacob and I play guitar for Bitter End. We are a hardcore band from San Antonio, Texas that started in 2005. The name Bitter End isn't intended to be pessimistic. We were having trouble coming up with a name for the band, so one day Daniel, our singer, locked a bunch of people in a van and said no one is leaving until we come up with a name. This guy named Masoud said we should call the band "Bitter End" and it stuck ever since.

**2. "Guilty as charged", your 2nd album, was released a couple of months ago. In my opinion, it's one of the best hardcore records I've listened to the last years. Please give us some more info about it. How's the feedback till now?**

Guilty as Charged was a fun yet very stressful process. We put a lot of hard work into making a record that was creative, but still true to our heavy music roots. We recorded last winter with our good friend Craig Douglas of Origin Sound Studios in Houston, Texas. We had a great vibe throughout the whole recording process. The lights were dim and we lit candles to create an eerie atmosphere that I think we captured with the mood of the record. The feedback so far has been really great. I've seen that magazines like Kerrang and Decibel have given us favorable reviews. There will always be people who will say they like our earlier recordings better but this is the album I am most proud of.

**3. Your music style is distinctive among the Deathwish roster. There's also a nostalgia for the 80s NYHC scene and bands like Leeway and early Agnostic Front. What are your main influences and your favorite bands?**

For this album we were heavily influenced by the NYHC bands like Cro-Mags and

# BITTER END



Leeway. However, we also took influences from heavy bands like Machine Head, Alice In Chains, Soulfly, and Sepultura. The NYHC sound is always our main influence but we really wanted to make this a Texas recording. I think our combination of thrash, heaviness, percussion, melody, and guitar layers make it a unique album.

**4. Tell us some things about your lyrics; what issues do you deal with them?**

I always liked Daniel's lyrics. You can see how much he has progressed with lyrical content and patterns since we first started out. Just like "Climate of Fear" our newest album "Guilty as Charged" has a theme to it. The new album deals with a lot of personal downfalls, shortcomings and inner demons. The song "broken" has some of my favorite lyrics. The chorus goes "broken defeated, been here before to come back again." Sometimes you can be your own worse enemy and even though it is nice to say that we learn from our mistakes, often times we are guilty of repeating those same mistakes. In the end we are all guilty of something.

**5. You come from Texas, the hometown of Bush Junior, how's the political situation there? Texas is sometimes connected to rednecks and ultra patriots. Is this statement true or just rumors?**

There are upcoming elections for Governor and other local elections that are taking up the main page of Texas politics right now. As far as George W. Bush, you don't really hear much about him anymore. As far as Texas being full of rednecks, that is just a stereotype. Texas is the largest state in the Union next to Alaska. It has an incredibly diverse population, climate, history, and culture. Texas is larger than the entire country of Germany and everyone in Germany wears lederhosen while eating schnitzel and dancing to polka. While Texas is known for being conservative not everyone is a redneck. I love my state.

**6. By the way, what's your opinion about America's foreign policy, which is full of wars and the zero tolerance dogma against terrorism? Do you feel proud of being American? No offense, I know that this is not a political fanzine, but I always wanna search deeper in the bands' minds instead of just asking questions about music...**

Well I'm no political scientist but I will try to answer the question as best I can. Right now the political climate in America is more of a domestic one. Everyone is mostly concerned with the economy and unemployment as opposed to a few years ago when

the media mainly focused on foreign affairs. The war on terrorism poses problem because it isn't a war against a country with a clear and defined enemy. Instead it is against groups scattered throughout the world that operate amongst the general population. It is near impossible to win a war like that in the conventional sense. The terrorist cells aren't all of a sudden going to wave the white flag of surrender. The war on terrorism is like saying we are at war with war itself. There will always be individuals that wish to cause violence and there will always be groups that support these individuals. Even if the war is unwinnable in the conventional sense, that doesn't mean the United States should just do nothing. Potential attacks and terrorist groups have been thwarted because of military action. There have been mistakes though, and the U.S. lost a great deal of soft power with prisoner abuse scandals. There is a lot in this world that I don't understand. I'm blessed that I have not been a part of excessive violence since it seems that is the norm for most of the world. I've had family that has served in Iraq, and I am thankful everyday that they returned safely. Wars and violence are terrible things, but they will always occur. Am I proud to be an American? Absolutely.

7. Back to music. How's the scene in your area nowadays? Die Young have called it quits as far as I know... Any cool bands / labels / zines we have to check out?

Yes, Die Young is no longer a band. They were an important band in Texas hardcore and literally played shows all over the world. I have a lot of great memories of seeing them at shows in Texas. Texas is great for music; bands like Power Trip, Iron Age, Will To Live, Your Mistake, Weight of Respect, Hardside, and Worlds Below are all from Texas.

**8. What's your opinion about the hardcore / punk movement? Do you believe that it's something tight and strong or just another passing fad for teenagers to release their anger?**

It may be a fad to some but for the true believers it will be with them forever. I'd like to think that when I'm older and have a few ex-wives and a handful of kids that I'll still put on Minor Threat and get the same feeling when I listened to it the first time. Even if I stop being as active in the hardcore scene I think I will always have that punk mentality.

**9. It seems that nowadays the tough guy / macho mentality in the hardcore scene is overwhelming. Do you think that violence has to do with hardcore at all?**

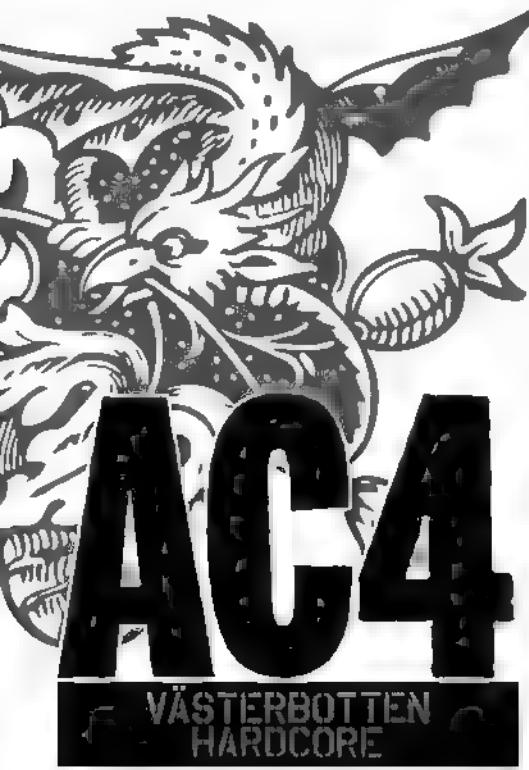
I have seen a lot of fake hard and I have seen a lot of real hard. Last time I was in

Europe I was surprised to see a lot of pseudo tough guys, more so than I've seen in the States. Violence will always be a part of aggressive music. I'm not going to criticize it. I'd rather not be involved... I'd also it rather not happen at our merch table and mess up Daniel's well organized merch set up.

**10. Thank you for the interview. Any future plans for Bitter End? Last words are yours.**

Thank you for sending us this interview, I hope your readers get an enjoyment out of it. Pick up 'Guilty As Charged', we worked really hard on it. We recorded a new song called 'Disguised' for America's Hardcore Comp on Triple B records. We are touring with Madball in December and then Alpha & Omega in January. We would love to play Greece. Peace.





**AC4 is a hardcore / punk band from Umeå / Sweden, featuring ex-Refused members Dennis Lyxzén -also in The (International) Noise Conspiracy and owner of Ny Våg Records- and David Sandström, plus 2 veterans in the Swedish scene, Karl Backman and Jens Norden. They play fast yet intense, straight forward hardcore, and they have a lot to say...**

**Answers by: Karl Backman, Dennis Lyxzén and David Sandström**

**Photos by: Petter**

**Web: [www.myspace.com/ac4hc](http://www.myspace.com/ac4hc)**

**1. Due to what you state in your myspace page you refuse to do interviews with mainstream media and you wanna do them only for fanzines written by kids under 18 years old. Keep It Real is definitely not a mainstream media, but I'm almost 28, just to let you know!**

Karl: It has nothing to do with being mainstream or not. All media people just wanna talk about old times, because it's safe to them. We didn't wanna do any interviews with AC4, but I remembered back in the early 80's when I did a fanzine and how much getting letters from my favourite bands meant to me, so me and David said we'd have to answer mail from young kids at least. We're gonna do a few interviews every now and then. We've been doing this for two years so hopefully people will start asking more relevant questions.

**2. So, AC4 is the regional code of Umeå. Do you know that there's**

**also a Sega videogame called Armored Core 4? Nothing to do with you, I guess, even though the hardcore you play is well armored... I know that this is not even a question, but I'd appreciate it if you can answer it, hehe!**

David: No, I didn't know that. Did you know there's a videogame where the objective is to get guys who know about videogames laid?

Dennis: Never really played videogames in my entire life except for a short spell of Guitar hero but I noticed that Armored Core game when trying to find clips of us on YouTube. People that add clips from a videogame on YouTube need to get a life.

Karl: Well, AC is really the code for the region Västerbotten, where Umeå is located, and 4 is the number of people in the band. It's like MC5 being 5 guys from Detroit. I don't play videogames. In Sweden there's a gel to relieve hemorrhoids called AC3. We like to think of AC4 as a kick up the arse.

**3. The obvious now... AC4 features 2 members of the legendary Refused, plus ex-members of Step Forward and The Vectors. Dennis is also in The (International) Noise Conspiracy. Old kids, experienced enough eh? What motivates you to be active in the hardcore scene after all these years? And how annoying would it be to ask you if there will ever be a Refused reunion?**

David: I guess you just keep doing what feels like the thing to do, from the perspective you have, and the motives are the same but the angle is different. It's harder to care about other people's opinions the older you get. Not their views on life and their own ideas but other people's opinions about what you do or should do, I mean. I still see punk bands I like, young kids who just wanna destroy, feels the same as it always did.

Karl: I've always had a punk band with a few of my friends. I write and play music just as I paint or meet people or have sex or read books or whatever. Being involved in something good and enjoyable is all the motivation I need.

Dennis: There is no real motivation other than the fact that we got stuck here and there is no way we can get out. Karl, David and Jens just happened to be the only other 3 guys over 35 that were still around. So, therefore a band was the only solution. Never really felt that there was much outside of the punk community even though most people here are also idiots but alas,

they are my type of idiots. Refused questions are commonplace and I've learnt to live with them.

**4. You are located in Umeå, the straight edge / politics capital back in the 90s. How's the scene there nowadays? I know a cool band called Forever Young, coming from your city... Are still there a lot of straight edge kids and anarchist / leftist activists?**

Karl: Our local scene is not divided like that, so everybody hangs out at the same gigs, and no-one really cares if you're drinking beer, piss or water. That's why it's stayed good. Yeah, we've played with Forever Young a couple of times. If it's nothing but straight edge bands you're interested in, there's one I really like called Instängd. They have two 7" EPs out, with a third coming soon. AC4's merchandise guy, Larsa, plays with them. He's the only true vegan straight edge guy I know actually.

Dennis: Nah, the scene is way smaller and very different than the 90's. In a good way though, I think. There are still plenty of bands and people around and the vibe is pretty. However, not as political as in the old days but also not as narrow minded Umeå is a good city to live in and play music in, never underestimate isolation.

David: There used to be a lot of shows at this place called Verket, and the "scene" grew just from there being a place where people could meet, as is the custom. Then some old person started complaining about the noise and you know how that goes. And now, since everybody drinks at the same place, Scharinska Villan, it seems that the punk element is kind of mixed in with the rock / pop / whatever-stuff that is going on. I like that; that you don't have to travel all over town to find your friends.

**5. You release your records via underground / indie / DIY labels; why did you take such a decision, while (I guess) you could find tons of major labels to put out your stuff? What's so bad with the music industry nowadays?**

David: I don't think there's anything wrong with it. In fact the music business is a lot of fun these days, the rules have changed dramatically and there's less and less stigma involved in dealing with the major-aspects of the thing. A lot of people have gotten fired and have figured out better ways and better things to focus on, it's like everybody is DIY now.

Karl: It wasn't really a decision we made. Aniseed in Australia and P-Trash in Ger-

many just asked us before anyone else did Jens had released an EP on P-Trash before, and Aniseed just sent me an email on the right day. That was the two 7"s. Ny Våg is the local punk label in Umeå, it's run by our friends and Dennis, so that was the obvious label for our first album.

Dennis: I own the label and it just felt like the right thing to do. This project is based on lust and fun and is not really intended to be something catered to the music industry. We are doing it on our own terms with labels and people that we like. I am also not so confident that tons of majors would be interested in us. Maybe 'cause of our past but not because they love fast old school hardcore and that is also one of the reasons that we decided to do it our way; to let the music be the focus not boring shit like who used to be in what band. The music industry has never been good. Not now, not ever.

**6. Besides that, one of your first videos ever exposed in the net got amazing attention via the Kerrang! YouTube channel. Also, you have played along with bands like The Hives, Juliette & The Licks and Manu Chao. So, I can assume that it's difficult to get rid of the music industry and major media...**

David: No, AC4 has no contact so far with mainstream media, well actually a gossip magazine wrote about Dennis and his ex because she was famous and they mentioned AC4 in the article. Not very punk. We played some small stage at a big festival on a Thursday before anyone had gotten there, if that's what you mean, if those bands played there too, otherwise I have no idea what you're referring to...

Karl: Ha-ha. It was just our friend Lisa who filmed a song at a local gig and put it up on her YouTube account. We had nothing to do with that, or Kerrang! writing about it. AC4 have never played with any of the bands you mentioned. That said we don't mind playing festivals with any band, if

they're good. We've played festivals with great major label artists like Megadeth, Motorhead, Slash, and Airbourne. We also did a gig with Rise Against. It's no problem to us. We do our thing, they do theirs. It's a lot better to see great bands and meet interesting people, than seeing bad bands and having to meet morons. The name of their record label isn't what's important.

Dennis: Well, AC4 never played with anyone famous so for us that is irrelevant. If people get an erection cause of the fact that two guys from Refused are doing music together then it is up to them. We don't really care.

**7. The AC4 lyrics are simply straight to the point and not toothorough and philosophized as the ones of your ex / other bands. Why does this happen? You wanted something more 'in your face' and intense or do you get bored of preaching to the converted?**

Karl: I write lyrics in the same way for both AC4 and The Vectors. A song is short and fast because it needs to be delivered like that, not because you sat down and decided to write a short and fast song. When I write it usually starts with either just a short sentence or a guitar riff; something that triggers something in me, and it builds from that. Songs may end up sounding very different, but the process of writing is the same. I don't think anyone of us ever think of an audience when we write.

**8. What do you think of the whole political crisis? Does it have affected Sweden at all?**

David: The continued indefinite progress of actuality is wearing us all down I think. It is a type of crisis.

Karl: If you mean the financial crisis and the recession; yes it affects Sweden too. My views on that is the same as everyone else's; the rich and powerful got too greedy

and fucked things up and now the poor and powerless have to pay for it. In that way very little has changed, and that really is a true and seemingly never-ending political crisis.

Dennis: I am not sure what political crisis that we are talking about. The one in Greece? One of capitalism inherent functions is that there always has to be some sort of crisis for it to function. That is the way it is and the way it has always been. Talking about the fact that Sweden for the 2nd term elected a rightwing government and that for the first time since the 40's a racist party got seats in the government you can very well say that Sweden is not exception to what is going on in the world.

**9. A silly question now... What are your favorite hardcore bands of all time and which bands and scenes do you dislike?**

David: Black Flag were good.

Dennis: Minor Threat. I dislike plenty of bands and scenes but I don't really see the relevance in that. I would say that AC4 as a collective pretty much dislike everyone and everything.

Karl: I mainly listen to UK82, old Oi! bands, and some 80's anarcho-punk. My all time favourite band is the Sex Pistols. I think we have some good bands in Umeå right now, and the scene in Copenhagen, Denmark seems to be consistently good, too. The worst scene is a scene no-one enjoys, that's why I don't like the expression "support your scene"; a good scene doesn't need support through mandatory attendance, it has people who enjoy it. You can't force love. Musically I can't stand the emo and neo-metal variation that some people call hardcore.

**10. Thank you for the interview. I hope to see you in Greece as soon as possible. Till then, Keep It Real!**

Karl: Playing in Greece could be fun.



# PEIO



**Besides of being a nice guy, Peio is an awesome artist, too. His time is occupied with a lot of projects, including record inserts, posters, drawing on skateboards and painting walls. Moreover, he screen-prints stuff for 'This heart is a pipebomb' collective, while playing guitar in Despite Everything and percussion in Vodka Juniors. He is also active in the local punk rock scene in various ways.**

#### Answers & Drawings: Peio

**1. Hey dude! First things first... What's your real name, how old are you, what studies have you done and how do you pay your bills? Classic interrogator's stuff...**

Hey there dude. My real name is kind of irrelevant and I've been around for 27 years. Studied Graphic Design in Athens, Greece and hopped off to London's big Smoke to

do an MA in Illustration at Camberwell College of Arts in U.K. Currently living in Athens, Greece.

I design and screen print band merchandise, gig posters and work as a freelance illustrator. Last but not least, I work at the VCA bike shop downtown Athens, getting my hands dirty and greasy building fixed gear bikes with a crazy Welsh man.

**2. What topics do you like to cover with your drawings? I know that every 'customer' ask you to do different stuff, but what are you favorite issues?**

It all depends man. On commission work I have to stick to some kind of guide lines. When I design stuff for my self, things change. The drawings are much more personal and the topics I cover depend on my mental and psychological state. It is some kind of psychotherapy for me. Some of my favorite elements to illustrate are animals, hearts, waves, anchors and all sorts of skulls. I must admit that I do have a soft spot for Mexican and Japanese folk art.

**3. You paint on canvas, walls, skateboards, paper etc. as far as I know. What material do you prefer the most?**

Well, my favorite material has always been inks... Black ones on weird recycled papers. Lately fellow artist Ermis got me hooked on pentel pens which are as addictive as crack. So stay away from them. They are used for Japanese calligraphy and they kick soooo much ass, it hurts! Occasionally I dig out of my basement my old skateboard decks and paint them, which is great fun too.

**4. You've participated in a few art exhibitions in the past. What's your opinion about them? Some street artists claim that this kind of art has nothing to do with galleries and museums; It's like putting art in a cage...Do you think so?**

I guess everybody has an opinion about this matter. The real question is that given the chance to do what you do and not needing to work a shitty 9 to 5 job, would you pass? I am not here to judge people's choices. My personal one is that art is just like music. It should be spread like a wildfire and make an impact on people by any means possible. Should it be exhibited in 4 walls or out on the fields depends on the artist himself and not anyone else. Furthermore if your art has something to say, it is irrelevant where it is exhibited. By the way I do not do street art. I have been a graffiti artist for years though, so I can understand the whole argument. I do not choose side in this kind of debates. I would prefer re-



specting people's choices and go my own way.

**5. What is actually 'This Heart Is A Pipebomb' collective? Give us some more info please.**

This Heart is a Pipebomb is a screen printing collective based in Athens. When not on tour, hangover, or working on personal stuff, we screen print band merchandise, rock posters, art posters and do all sort of fun projects. This Heart is J.B, Ollie and poor old me.

It all started as small talk somewhere between the 5th and 6th beer... and somehow we ended up owning a screen printing studio, which actually sounds cooler than it really is. But, I guess we are just screen printing nerds. Anyone interested in what we do can check our blog [www.thisheartisapipebomb.blogspot.com](http://www.thisheartisapipebomb.blogspot.com) or mail us at [locals.only@hotmail.com](mailto:locals.only@hotmail.com).

**6. Contemporary art in Greece has grown a lot the last years, even If we're still miles away from the European scene. Any other Greek artists you admire?**

Yes, indeed Contemporary art is growing like a 5 year old boy... It is growing day by day and it is loud and needy and hungry. There are loads of artists that I respect and inspire me. Some of them, just to name a few are Betty and Ozone, Olivia Skalkos, Woozy, Feeboy, Fuckin Quits, Ermis, Sophia Argyrou, Neo The Pirate, the Viral boys... Pardon me, if I forgot some of you talented fucks but this brain has been working overtime for too long. Anyone who ever influenced me in any way can insert your name here ( ) with kind regards.

**7. Moreover, it seems that the media try to appropriate contemporary and alternative art...What's your opinion about this?**

The media has been feeding on the underground since the mainstream failed to keep up with the need for innovation and became cliché.

Art has always been a step ahead. It evolves and shapes the next generations of artists. Most of them will get absorbed, some of them will become the next big thing and some will become the next threat. It is like a game of chase and run.

**8. Let us know about your hardcore / punk activities. Thanks for the interview.**

I am fortunate to play music and share stages with all these cool people, who also happen to be my longtime friends too. I play guitar for Despite Everything and I have been Vodka Junior's roadie for as long as my short memory recalls, lately



promoted to a percussionist. Spare the laughs. I am also involved in the collective Katarameno Syndromo (Cursed Syndrome).

We are a bunch of people that organize D.I.Y. shows in a dirty humid basement somewhere downtown Athens. For more info on that you can visit our blog or shitty myspace page:

[kataramenosyndromo.com](http://kataramenosyndromo.com) |  
[myspace.com/kataramenosyndromo](http://myspace.com/kataramenosyndromo)  
 Thanks for your time and keep up the good work.

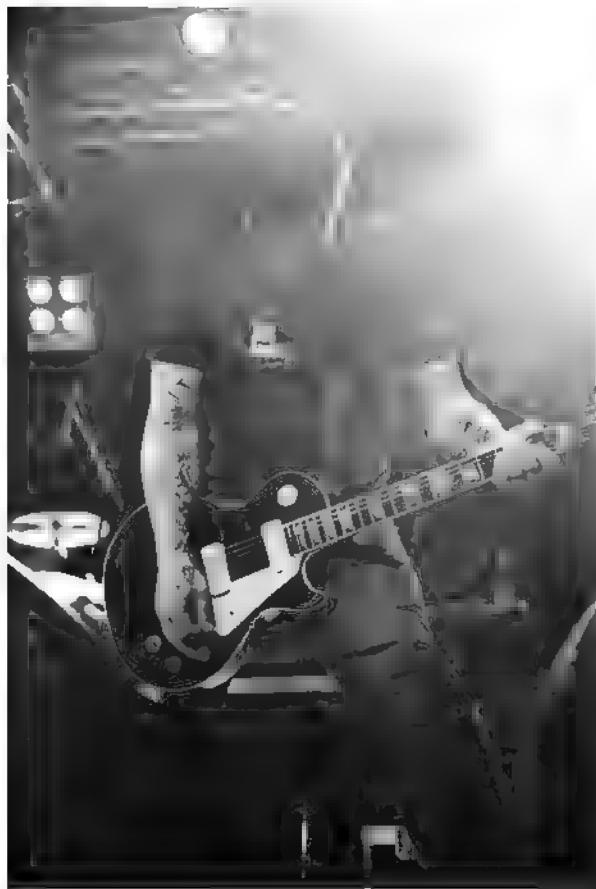
Peace love and unity.  
 Peio

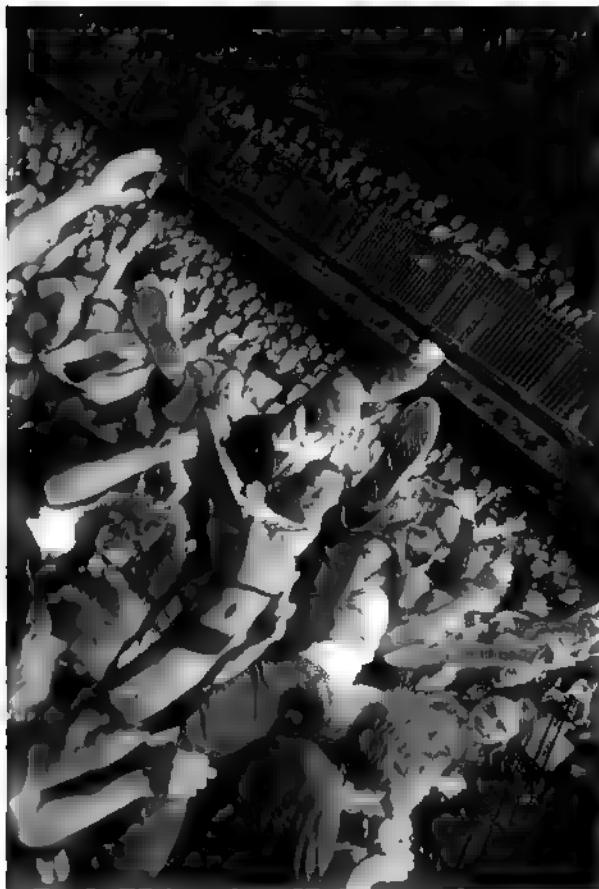
# ENDSTAND & MANIFESTO JUKEBOX

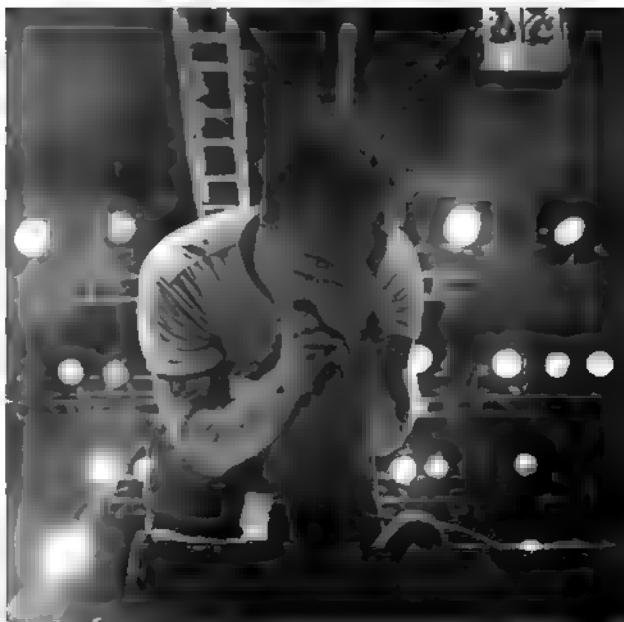
LAST SHOW EVER / 22.05.2010 / HELSINKI, FINLAND  
PHOTO REPORT BY: DANAI | ICON  
PICTUREPERFECTSMILES BLOGSPOT.COM

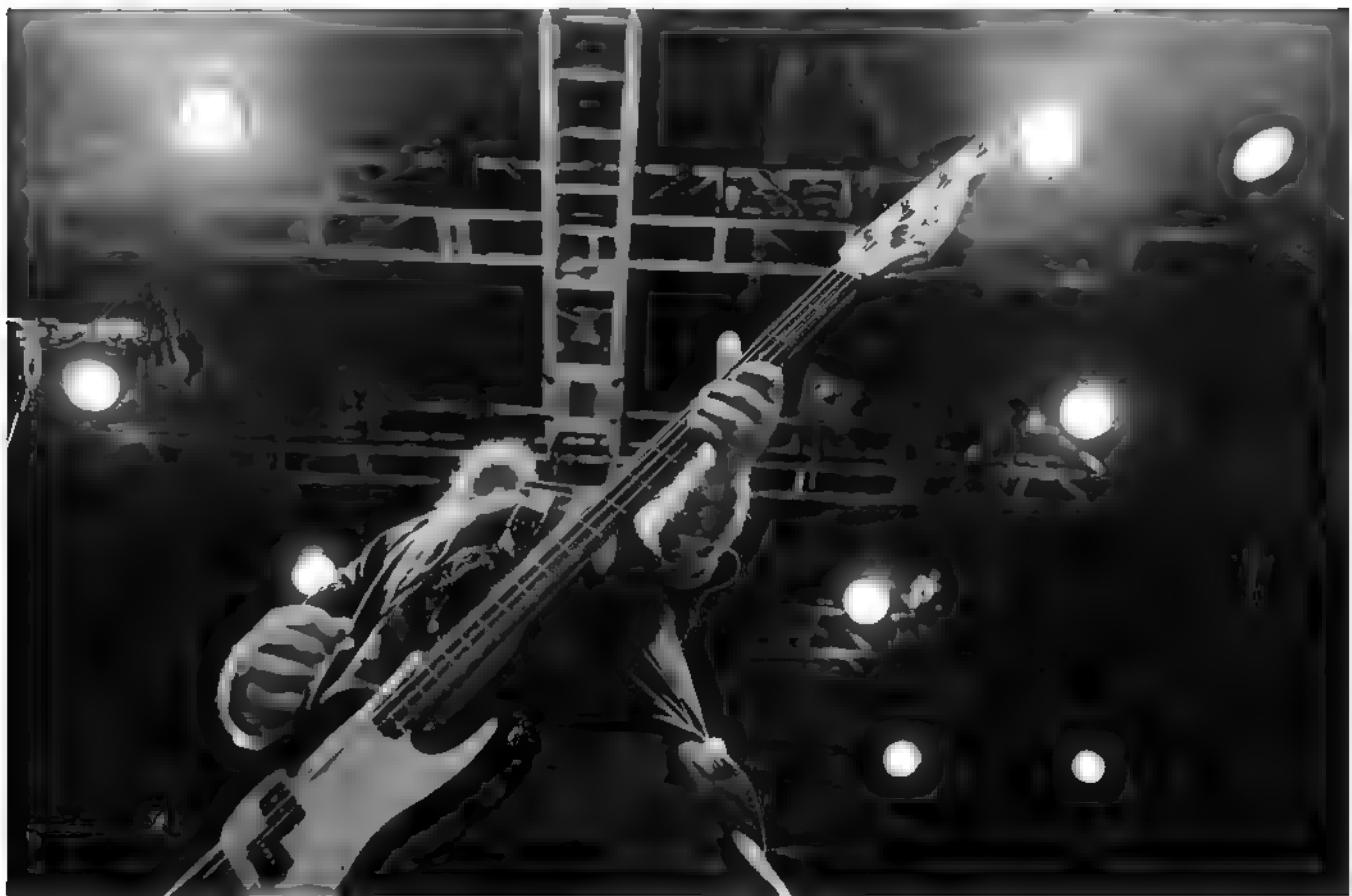


KEEP SCREAMING  
NEVER FALL INTO SILENCE









# RUINED FAMILIES



**Ruined Families is a new yet one of the best hardcore / metal bands based in Greece. Their style is similar to Converge, Rorschach and Rise & Fall.**

**I talked with their vocalist (and good friend), Takis, for almost everything.**

**Answers by: Takis  
Photography by: danaijicon**

**1. Hey Ruined Families! I bet that they have already asked you before about your band name... But what do these 2 words symbolize?**

Hello there! It has been a while since we last got interviewed. Our name "Ruined Families" is not about reacting to the family term, it's simply the acceptance that there are no good families, there's always something not functioning well. We don't believe that there are families that are not ruined or even fragmented, in any ways. The "Family" term is embarrassing, so, it's all about the clarification of the fact.

**2. You are a pretty young band as far as I know. Why did you decide**

**to form Ruined Families and what motivates you to keep going on, both with the band and the hardcore scene?**

All of us have been friends for a while. It has been a while trying to find the perfect people for the band and make it really work out. This band is an outlet of anger, the declaration of losing faith in man, love and god. We are motivated both by the current going-ons in the world and the observation and analysis of it.

**3. What influences to create music and art in this fucked up world and in the middle of the so-called financial crisis? Creating your own world is a solution.**

All of us grew up in different kinds of music, but, met under the punk rock label. As every other thing in this life, "punk rock" is a common idea to everyone involved, but, everyone interprets the term in his own way. We love different kinds of music and we try to get inspired by different stuff. We try to steal from the best ones, either if this is post punk or black metal. Some musical influences are Black Flag, Negative Approach, Orchid, Rorschach, Born Against,

Nirvana, Darkthrone, The Sisters Of Mercy, Modern Life Is War's "Witness", Dischord and Ebullition catalogues, everything by Chris Colohan, Napalm Death's "Scum", Wipers, early black metal, post punk and darkwave, every Interpol record. About the idea of creating a world of your own, I think that the world that we live in, is divided in different realities. Each one of us lives in a different reality and understands the world in a different way. Even the most familiar things to everyone that have a certain name and a certain identity are always differently interpreted in individual ways. I believe that it's arrogant to claim that you live in "a world of your own", it's narcissistic to think that your lifestyle is unique, concerning habits or music or knowledge or appearance. It's a way to make yourself feel less guilty for being a human, a way to exalt your ego. You can't create more realities, as the reality itself is not one and is already divided.

**4. Your first full length album is out since last July. Give us some more info about this. How's the feedback till now? And why did you print it only in vinyl & tape and not in CD format? It seems that vinyl gets all the hype nowadays.**

Our record "Four Wall Freedom" is the first thing we ever produced as a band. Each individual project, product or idea is assembled with a certain aesthetic. All of us felt that the record would perfectly fit in a vinyl record and a cassette, because, this is the way it should be presented. All of us buy vinyl, so, it was kind of a personal aspiration for everyone, too. The feedback has been really good at the moment. It's a great honor to hear from people that they enjoy something that you made and buying your records. About the whole "vinyl comeback" thing, I think that vinyl gets the treatment it deserves anyway. Music is cheap nowadays, both as an art and as a product. Vinyl is at least a more honest medium or we just enjoy more looking at the past than looking forward.

**5. Touring Europe last summer was a lifetime experience, I guess. Any weird stories, nice & bad memories, 'thank you's and 'fuck off's you wanna share with us? All of us loved the experience and loved playing together and sharing hours and days playing music and escaping the routine of the everyday life.**

I think what's more memorable to us is a 16-hour drive to Czech for Fluff Fest where we drove through forests, with heavy rain outside and slept in the van for 1 hour then headed to Fluff. It was the most tiring, great experience really! We are more than grateful to everyone that helped us with everything. It's amazing to meet people willing to help you, share their food and a house with you without any interest. It's amazing to find people that have common ideas or that connect with you and share the same passion for music and ethics. There are no "fuck you's" really, we only got only nice memories.

**6. How hard is for a band from Greece to tour abroad? Greece is a shithole in the middle of nowhere, so as far as I'm concerned, Europeans do not care a lot about bands from our local scene. If you are not in the roster of a fashionable hardcore label, then you have much less possibilities... On the other side, we have a strong D.I.Y. scene. So, what's your opinion?**

Geographically speaking, Greece is in a bad place for a band that wants to tour compared to bands from mainland Europe countries. These are the places where most of the music scenes are centered, but, not necessarily done right. You said that "Europeans don't care" and that's not true. I don't think that people that care or don't care are just in these countries. There are people that care for small and independent bands and people that don't

give a shit about them anywhere in this world. It's pretty much up to what you believe about independent music and how things should be done, not where you live.

**7. Talking about the D.I.Y. scene, what's this term's definition for you? Do you enjoy playing clubs or squats / autonomous centers, or maybe even both? What's the process you get into before deciding whether you play a show or not?**

To us the D.I.Y. community has to do with the idea of every human being able to do anything in his own terms. Most of the times people reject the idea of creation and wait for the products that they will get served to them without having the pleasure to be a part of the creating process. So, the easy way is to buy a ticket, go see a hardcore band (with or without political message) and then go back home and brag about it on the internet. The society of spectacle gets deeper and deeper inside the hardcore scene. Every D.I.Y. show is unique, because so many different people cooperate, participate and express their opinions. It's not only about a show or a political way of thinking or about music, it's much more. It's that you get out of your social and existential isolation and re-meet new people, not just to join a social club, but, the pleasure of meeting new people with different ideas and learn a lot from them. On the other hand, in the DIY scene, like everywhere else, there are a lot of things that have to be questioned. Elitism and rejection of what you don't understand are common in the D.I.Y. scene and its kind of oxymoron. Rejecting things is just the easy way. Sometimes, it's a taboo to criticize the D.I.Y. as we consider it as our last standing castle. But, without the criticism we won't be able to find what's wrong and fix it. As a band, we want to play for both reasons I just mentioned. You can reach more people who don't know about this way of thinking and approach them. Maybe, they'll get something and will reconsider about certain stuff. The process to decide where to play is different every time, it depends on the show. We just have some terms and we don't want to cross the line. These terms are that we don't want to share anything with sexist, racist, nazi, homophobic and tough guy bands. We have totally different ideas and there is no way to find something common.

**8. Give us some trivia about your lyrics. They are not the typical hardcore lyrics, as I can figure out. Who's the lyric writer or is it a collective work? I know tons of band members that do not even know what their singer is singing about!**

Lyrics are always a more esoteric thing I believe. I write the band's lyrics and I take

my influences from everywhere; music, movies, books, several phrases that I might listen to, several incidents and thinking. I admire writers and lyricists that follow more abstract ways of writing as well as lyricists that write songs about certain matters but do it well. I believe that it's stupid to try to be aware of exactly what the singer is singing. Also, if you get to know exactly what a song is about you might lose your fascination to it. Songs are made to be understood by the listener in his own way, especially concerning the lyrics.

**9. I know that some of you are indie music worshippers. What's this buzz with indie / alternative music, The Smiths t-shirts and the hipster clothes that a lot of modern hardcore kids follow?!**

I think it's essential to separate the indie rock genre from indie music. The terms are often meaning the same, but, the one doesn't necessarily mean the other. We are all about indie music if it is the genre or the aesthetics. I think that the modern hardcore kids rely on indie artists like The Smiths or Joy Division due to the lyrical similarities that these bands meet with modern hardcore acts. The whole theme of pain and misery that might reflect from these artists to hardcore bands to younger listeners is what unites everyone in misery as an output. We are not a band following trends; we are trying to get a nice mix of our influences even if that is called indie, punk, metal, screamo or whatever. Good artists don't stop being good because a greater amount of people starts listening to them. This is a pretty stupid and faux-elitistic way of thinking.

**10. What are your future plans? Do you consider the band as a serious project; I mean is it a high priority for you? And how can you help kids to create proper families instead of ruined ones?**

We want to take this band to its max considering what we can give to it. The band is really serious for each one of us and we want to play as long as we feel like what we are doing is serious and has some meaning, both to us and the people listening to us. I don't think that we can help people create families in any kind of way, as the whole meaning of "a good family" is pretty much almost impossible to be achieved. There are no happy families in order to be ruined ones too.

**11. Thank you for the interview. Last words are yours.**  
Thank you for the nice questions! Keep doing what you love and exercise your mentality in any way possible. It's important to be aware and never comfort yourself.



**Antimob come from a shithole called Athens (Greece). The members of the band are involved in various projects in the local scene and they definitely worship hardcore / punk, mixtapes and feta cheese...**

**Answers by: Asthma**

**Photography by: Vasilis Zampikos**

**1. Hey Antifreaks! Introduce your band to the few but dedicated Keep It Real readers! And why did you choose the name Antimob? Obviously, it's better than Grey City, but are you against the mob? Black Sabbath used to sing that 'Mob rules'!**

The band consists of five folks who enjoy hanging out and playing violent rocking music. Our singer, Stathis, came up with the name. None of us is dealing well with society, so the name itself expresses us

100%. Grey City was just a name chosen for our debut show back in 2006.

**2. How shitty and desperate is living in Athens, Greece, and playing dark hardcore / punk music? I mean... everything's sunny and cool here, get a life!**

Athens is one of the ugliest places worldwide and I don't have to describe why life is so shitty here 'cause those who live here or have visited can easily realize this. Depressing and anarchic architecture, polluted to death, no sign of green space, expensive, extremely large and with extreme unemployment. You need more to hate it? Oh, and nothing good goes on since nine out of the ten people here just spent their time in cafes and bars complaining about everything instead of being creative and adopting a more interesting and creative lifestyle. Likewise, playing negative and pissed off punk comes out naturally to us. The only good thing is that within half an hour you can be at the beach and escape

somehow from your living nightmare. Oh, and feta is easily accessible.

**3. Seriously, what pisses you off both in this country and its scene?**

Both the Scene and the Country consist of Greeks. So the main thing that pisses me off is the Greek mentality. Everybody in Greece feels special just for being Greek. Even in the punk / anarcho scene you see people being proud of "Greekness" in their own way ("here in Greece, the riots and clashes with the police rule man! In other countries, there's nothing going on" is something you hear from time to time). I'm not saying that the other scenes are better but a punk scene that hasn't had any really good punk bands the past 15 years and that hasn't escaped yet from the close minded standards of the early 90s can't be considered an inspiring one. There are some good people, bands and collectives all over Greece who of course do their best and make a difference. But they are not enough to change the whole

mentality of the local punk scene and its way of thinking.

**4. Your split 7" with Burial is almost sold out, as far as I know. How did you manage to release a split with such a cool band as Burial is under such a cool label as Hardware Records is? Do you plan to release a full length sooner or later?**

Burial is not cool at all. They are Germans and they are ugly, how can they be cool? But they are very close friends of ours and this split came out naturally 'cause we always were in contact. It fortunately came out on Hardware and Chris did a great job. We now write material for our first full length, which should be ready for the pressing plant in the beginning of spring 2011.

**5. And what about your side project with the aforementioned Germans, called Hitler Died By Tzatziki?**

This was a joke band between me, Midas (Antimob bass player) and Fabian from Burial that came out when we were visiting each other for holidays. We wrote three songs in a day and recorded 'em. Bill was also in the band but we kicked him out cause he was too PC for us.

**6. You toured Europe in the summer of 2008, right? What differences between the European scene and the local one did you experience?**

This tour worked out perfectly 'cause we booked it through good friends and managed to play shows with bands we were interested in. Besides the really fucked-up show in the worst squat of planet earth in Prague, the rest of the shows were excellent. The main difference was that wherever we played, the squats or the small bars had a fair entrance price and even if two or three bands were playing at the same night, in the end they were all receiving some money for their expenses. In Greece we never received a single euro from any of the shows we have played outside Athens. Only the guys in Kavala offered to give us some money but we preferred to let them keep it and support their collective.

Besides that, I believe that more or less everywhere in Europe shows are run in the same way.

**7. Some of you are involved in various projects, varying from booking shows to putting out a fanzine. Can you give us some more details about them?**

As a band we came up together through

these several projects we have been part of all these years. I've been involved with setting up shows for local and foreign touring bands since 2002 and I am still doing it when I have the time with our collective at KS and the Antimob guys. Vasilis and Christos have also been involved with it since 2005, I think, and they are always there to support every punk show with one way or another. Stathis is our old punk rock squatter who has also set up shows in the past, while Midas is sometimes drawing posters, record covers and shirts for band mates and local collectives. I am also doing a fanzine with two other mates of mine which is called Mountza. Oh, Stathis also did a small cut & paste fanzine ten years ago. In general it has always been more important to us to push the local scene forward as much as we can. We always enjoy helping out bands and people we appreciate.

**8. What's DIY for you? What's your opinion about the strong division between DIY and 'non-DIY' bands that exist in Greece? And what is better; a band with tight political views and attitude playing both clubs and squats or a strictly squat band with no politics included? Yeah, I know that it's a tricky question, and I know that this topic is nonsense, but I couldn't resist asking it to you!**

I never enjoyed using the DIY slogan even if I consider our band and our projects 100% independent. DIY is a very generic term and I don't like putting everything independent in the same "bag". In a way I love the fact that the punk scene always cared to have "do it yourself" places for shows, squats etc. But on the other side, it is hard to find some quality within the so-called DIY scene of Greece. You have places with supper-duper PA that never cared to give their space to honest hard-working bands. Another problem is that people like to "defend" badly organized shows, boring bands, ugly releases etc. by using the DIY label. Being DIY doesn't give you the right to rehearse once and the next day go on stage and play a bullshit set for two hours, but this is another crazy standard in the super Greek punk scene. In general DIY punk here lacks self-criticism and realism. I still have respect for the Greek and worldwide bands and other projects of the late 80s and early 90s 'cause it was they who started it all.

Anyhow, that's where we belong and the least we can do is try and change things as much as possible. I believe that we have achieved that to some level...

After all, I don't care anymore if a band is DIY or if it has tight political views or not. I like bands who are original, who believe in their thing, who treat the rest with respect and who can influence others with their





art, behavior and talent. If they manage to spread some positive messages through their music as well, then this is a plus, but it's not the reason I'm gonna like a band or not.

**9. What's your opinion about the political situation in Greece nowadays? Is it possible for a strong political movement to exist after the killings of 5th May and the state's zero tolerance policy?**

I don't see any political situation in Greece at all and I never experienced politics the way I wanted 'em to be. We live in a world where the dictator is the worldwide capitalistic system, which in daily base mangles each one of us. In this bullshit country, if you are not born rich you ain't free. That's my view on the current situation and I am not sure if we will ever manage to escape from it. I have no belief in any kind of revolution. What I do is try to keep the people I love and care for as happy and healthy as possible. The rest can fuck off and die. This is of course my personal opinion and I don't think my band mates are thinking the same way.

**10. Back to music. If I ask you to make a mixtape featuring your all time favorite Greek bands, which ones will you include? Which are the worst bands in the Greek punk**

**/hardcore history, in your opinion?**

I would try to make a mix of the following tracks without being sure about the order: Antidrasí "aima stous dromous" from their s/t 7", Aphrodites Child "the four horsemen" from the 666 LP, Peloma Bokiou "oi maggoi" from the s/t LP, Panx Romana "synagermos" from the Spase ti Grami LP, Dead Congregation "hostis humani genens" from the Grave of the Archangels LP, Arnitiki Stasi "ta oneira mou na ginoun eftaltes sas" from the Aggeloi tou Pseudous LP, Kostas Tournas "I mixani tou hronou" from the Astronira LP, Nostradamos "Oneiro" from the s/t LP, Acrimonious "Angel Withdrawn" from the Purulence CD, Rotting Christ "Fgmenth, thy gift" from The Mighty Contract LP, Trypes "Edo" from the Trypes ston Paradeiso LP, Adiexodo "Exaknosi Stoixion" from the 38 xliosta LP, The 4 Levels of Existence "Someday in Athens" from the s/t LP, Anti "Ekpaideutikos paroxismos" from the split LP with Koinonika Apovlita, Chaotiki Diastasi "kommatika eksartimenoí" from the Polites Tis Kolasi 7", Chaotiko Telos "Bastardoí Tha Plirosete" from the Brosta Stin Parania LP, Hibernation "Eftaltes" from the s/t LP, Zemial "For a Fallen One" from the In Monumentum LP, End "Melancholy Vomits Hatred" from the s/t LP, Sotiris Komatsioulis "Koita File" from the San ton Anemo LP, Metaforai Ekdromai o Mitsos "Skoni, Petres, Laspi" from the s/t LP, Nekriki Sigi

"Synaisthima" from the s/t 7", Socrates Drunk the Conium "It's a disgusting world" from the s/t LP, Rajahtaa "Tromos k Via" from their demo CD, Apognosi "Gammieni Ellada" from their demo tape, Stress "genoktonia" from their "hxos ths anasalias" LP.

And the list could go on.

I could name many bad Greek bands but I prefer to ignore 'em.

**11. And something odd... Why vinyls rule comparing them with CD? Vinyl is a material hard to decay and consequently, this leads to more earth pollution. Do you find a point in this statement or is it too politically correct?**

No, I don't find any point in your statement cause I don't believe the world could save its ass with such moves. World is already dead to me. I grew up on tapes and vinyls and I always hated CDs cause they were always insanely expensive, having really fake and digital sound for my standards. Anyhow, I feel a bit more sympathetic to them nowadays 'cause it's the first time in history that CDs have regular price but the sound still sucks.

**12. That's all. Last words are mine, so get the fuck out of here!**

No prob mate. The world is yours.

# TROO FOOD

## LIBERATION

Troo Food Liberation is a collective of Troo Food Rebels that work towards exposing the truth behind our food. We organize Troo Food Riots, Troo Food Vegan Raw Superfood cooking classes, Wild Mushroom & Herb Collecting, Troo Food Education, speaking in kindergartens and high-schools around the city.

T//F//L// believes that the role of food in our lives today is hugely important - it's political, it's social, it's ecological, it's communal and it should always taste damn fine!

T//F//L// advocates for people to make more conscious decisions as consumers. We believe in the right of all people to eat real food, food that is free of pesticides and genetic modification. Real food which retains its nutritional value and original healing properties. We believe in the ancient Greek motto of "Let food be thy medicine and medicine be thy food" (Hippocrates 460 B.C.).

T//F//L// moves away from the corporate power structure that the food industry has become and encourages cruelty free diets. Cruelty free means that we do not exploit animals for food or other uses; we support fair trade economies and boycott those economies that are making a profit out of people's suffering.

The Food industry has made us sick, it has endangered our seeds to the brink of extinction and together with the pharmaceutical industry they have enslaved our economy and our health.

By following an alternative health care system that goes back to ancient models of healing and practicing preventive medicine we connect back to our own bodies and as an extension to the Earth itself. Leading sustainable, cruelty free, more self sufficient lives leads to a healthy happy population that is hard to control... Anarchy here is served with vegan coconut muffins!

Rebelation for all Nations,  
Troo Food Rebels

For more info & upcoming events:  
<http://mamasuperfood.wordpress.co>

Go cook the following recipes now!

### RECIPES

a fresh start

#### GRAPE FRUIT HARMONY

2 Grapefruits  
2 Oranges  
1 Lemon  
2 Stalks of Celery  
a Pinch of salt  
Blend!

#### GREEN POWER

a bunch of spinach  
1 apple  
1 cup of apple juice  
1 head of Ginger  
Blend!

### RECIPES

#### SALTY TRAIL MIX SOUVLAKI FLAVOUR

Soaked (min. 30') and drained almonds, cashews & walnuts, pine nuts, cacao nibs, sweet paprika, green mix, sea salt, oregano

#### ENERGY SANDWICH

1. Soak dates in water with a dash rose water & cinnamon powder  
2. Open the soaked dates and stuff them with: Troo Food Cacao nibs or 1 Troo Food cacao bean or 1 Troo Food Incan berry  
3. Dip in white sesame seeds and serve!



**Throats have become huge without even a full length album. They are one of the best, most hard-working and freshest bands coming from the United Kingdom nowadays. Young dudes rockin' hard.**

**Answers by: Thomas**  
**Photography by: Chris Ensell**

**1. There's a lot of hype surrounding Throats. It's amazing because you haven't even released a full length album yet. How did you manage to get all this attention by the kids & the critics?**

I think it's simply a case of working hard. We've spent the last three years as a band touring almost consistently; we had to make a conscious decision to put 'real life' on hold, quitting jobs and university commitments to do so. Playing the style of music, with such a visceral nature, the only way to get noticed is simply by getting out there and showing people what we're about. The live show is such a big part of how our music is perceived; I think people only really 'click' and get it in that context. As for critical reception I think that just follows on from touring and working hard, obviously writers for blogs, zines, magazines etc. who give our record / live shows decent reviews are kids who are already into it, see we are passionate and in turn give us a bit of a helping hand.

**2. Why did you choose the word Throats as a band name, and what do you want to show with this? Like 'scream our lungs out till our throats bleed' kind of a thing?**

Yeah, I guess so. The name is a pretty definitive, it has a lot of connotations that are reflected in the music.

**3. You combine a lot of music elements; from grindcore to post-hardcore. It seems that a lot of bands nowadays follow the path that Cursed paved. I guess you are all Cursed worshippers... What other influences do you have?**

I wouldn't exactly call us Cursed worshippers but they're definitely a band we



admire in terms of music, aesthetic and ethics, they're one of those bands who really shook stuff up when other bands were getting tired and stagnant. As for other influences it's really a mish mash, we're big into Swedish D-beat, Grindcore, Death Metal, Black Metal, Punk. We pull a

lot of obscure influences into our sound as well; I'm a real fan of 90's stuff like Slint and Unwound. We're not really meathead metal purists and I think that reflects in what and how we play.

**4. Nowadays, it seems that every**

'dark' hardcore band has a dream to sign with a major label like Deathwish. What's your opinion about this? I think that this whole trend is taking over metalcore which took over nu-metal... I'm a bit provocative, I know...

I think Deathwish is a good label; not all their stuff is to my taste, but they obviously have an ear for decent hard music. In my mind, at some point labels maybe need to be slightly more selective about the stuff they put out if their identity is going to remain but who am I to say, they are obviously passionate about what they put out and are successful with it. The case of Nu metal is completely different; those labels were just looking to make money on a trend, a trend that didn't really have a great deal of substance in the first place.

**5. How's the scene in England? Lots of cool bands coming out lately, Throats included. Bands like Brutality Will Prevail, Dead Swans, Gold Kids and the likes breathe fresh air in the UK scene that was into stagnation for years, except of the LBU part...**

It's getting back on track, I think bands are getting more and more ambitious with the music they're writing which is only a good thing. Take Brutality Will Prevail, for quite some time they were a reasonably generic metalcore band but the last record completely stepped it up, smaller bands pick up on this and in turn helps the scene. As for the bands you mention you've basically listed all the frontrunners in the scene, there's also a lot of great bands like Hammers, Crocus and Citizens who get kinda overlooked, people should check them out.

**6. By the way, do you think there's a lot of violence in the hardcore shows? And by violence I do not mean just the physical one, but the whole machismo, male dominance and superiority that harass the scene quite often, even though nobody seems to care...**

I don't see it, as a band we try and steer clear of that whole vibe. We play aggressive music and the people who come and see us are into aggressive music so obviously the atmosphere at shows isn't all sweetness and light, however if you're a meathead who gets into this scene purely to strut around, effectively bullying people is really dumb. I don't want those kind of people at our shows and I don't want them listening to our music.

**7. What issues do you cover with your lyrics?**

I have no part in the lyrics and I really

couldn't comment

**8. What's your opinion about religion? Are you anti-religion or the inverted crosses are part of the decoration?**

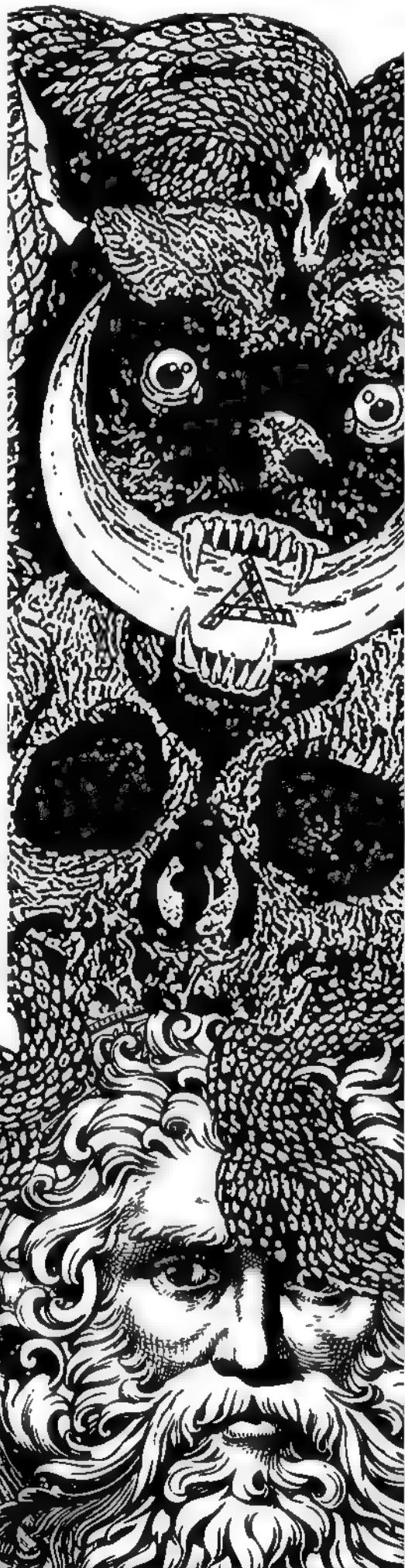
Religion is garbage; it's a structure of control preached by liars. The whole band is reasonably well read on religion and its faults, while a lot of the imagery can be interesting and inspiring. It's essentially the same as an appreciation for the ancient religions such as the Greeks or Egyptians. The only issue I have with inverted crosses etc. is that it has this certain camp, whimsical feel to it, I guess it's mainly connected to the parodying of black metal. It'd be nice if less bands used it.

**9. You recently released a new split 7". Can you give us some more info about it? And what are your future plans? When do we have to expect your first full length?**

It's a split 7" with The Ergon Carousel, a grind band from Northern England. We're both covering Kyuss songs. It's limited to 300 copies and available through Holy Roar Records but it may have sold out by the time you read this. Our immediate plans are to get our album finished, we're scheduled to hit the studio in February but we're not sure exactly when it'll be out.

**10. Thanks for the interview. See you in Greece pretty soon. By the way, what do you know about Greece / Greek scene and what do you expect from your shows here?**

No problem, our knowledge of the Greek scene is pretty limited; hopefully we'll change that when we come over. We really can't wait.





**Fucked Up** is a hardcore / punk band from Toronto, Canada; as you may know Canada is responsible for the best bands in music's history, and Fucked Up is one of them. Mike shared his thoughts with us.

**Answers by: Mike Haliechuk**  
**Photography by: David Waldman**  
**Web:**  
[www.lookingforgold.blogspot.com](http://www.lookingforgold.blogspot.com)

**1. What Fucked Up members do for the living? Looking for gold? Does this pay your rent?**



We've been doing the band full time for about 3 years. Prior to that we all supported the band with other part time jobs... Damian worked at a video store, I worked in a lightbulb factory, etc. We tour a lot more than most bands do so we're able to make a living from playing shows and record advances and stuff like that.

**2. Have you ever counted how many Fucked Up releases (both limited & not limited edition) are out there? It seems that you have released thousands of singles, but only 2 full length records. Why did you decide that?**

Because it's easier to make a good 7" than it is to make a good album. I've never counted how many releases we have, but my fucked up collection won't fit into 4 shoe boxes.

**3. How's sharing the same label with both Belle & Sebastian and Sonic Youth? How much annoying criticism did you get for signing with Matador Records? And to be annoying, too, what motivated you to get in a major label?**

It's pretty great and we really like it. It's not completely some tangible thing where you hang out with those bands or cat power or whatever just because you are on the same label, but at the same time it does feel like a bit of a "family" because of the way we all relate to everyone who works at the label. We didn't get criticism for signing with the label... I don't think most people care about what label is on the back of the record. We signed to Matador because we weren't happy with how things went with Jade Tree, and because we wanted to start taking the band more seriously. Because of how things are set up now we're able to see making music as a career rather than a hobby, which is a pretty good way to live life.

**4. What's the buzz with that Rolling Stone advertisement featuring you and Xiu Xiu supporting Camel cigarettes? Any news on the case? I know that you've sued the magazine. Fuck it, Maximum Rock 'N' Roll is way better!**

Yeah we were co-plaintiffs in a class action lawsuit against Rolling Stone Magazine and Camel Cigarettes. Unfortunately we lost the case last spring.

**5. By the way, you seem to be very famous nowadays, every alternative music magazine & website includes a picture with that bald & bearded guy playing in your band... Do you sign autographs, as well?!**



I try not to because it's awkward, but from time to time we do, yeah. We aren't famous though.

**6. What exactly selling out means to you? I give you the opportunity to answer to all the morons now kid, grab it!**

I'm not really sure; it's not really something I think about. I guess classically selling out means demonstrating or talking about convictions of a certain kind, and then changing. But really to me "selling out" isn't really a term that has any real-world application. We've made music as a band for 10 years - for the first 6 or 7 years we had to work at super markets or restaurants or whatever and lose money when we went out tour, or the last 3 years we've been able to make money doing it, without really changing anything other than the song writing a bit. I'd rather do this than work in a bank.

**7. What has changed since 2002's 'No Pasaran' ?? Are you still involved / interested in politics? And if so, what's your opinion about the whole damn crisis thing? What whole damn crisis?**

We're not really working as activists anymore like we used to, the work we do now is mostly a few charity things a year trying

to raise money for groups who are better at activism than we are but are less about to raise money than we are.

**8. How's the political situation in Canada? Do you believe that elections will ever change anything? And why do you think people have this illusion that by voting every 4 years, are doing something for their lives?**

I honestly don't really pay attention to politics. I am nomadic and local politics doesn't really affect me that much anymore. I try to vote in municipal elections when I'm at home, but not federal elections. It's not really that it's a big ideological choice for me; I just don't want to vote for someone I don't like. If there is no one on the ballot that inspires me, I won't vote. I don't like to throw my vote at someone just because they are less bad than someone else. To me not voting says as much about the candidates than voting does.

**9. Let's get back to the music. Do you follow the scene at all? Which are your favorite current bands and which bands made an impact in Fucked Up's history?**

I listen to mostly house music. Right now I'm listening to "The Traveller" by Shed. We don't play a lot in Toronto so we're not

really part of a local scene, but there are lots of great bands around the world that we consider friends and contemporaries that we get to play with all the time, that's kind of more of our scene... No Age, Vivian Girls, stuff like that. Lots of bands have impacted our music... X, Black Flag, The Strokes, Adonis, The Who.

**10. What are your future plans? I learned that you are about to release 2 splits, one with NOFX and the other with Mind Eraser, holy shit! How the fuck do you manage to be so fucking open-minded?! Give us some info about the re-**

The NOFX split actually got cancelled. The last record we've done are a split 12" with a band from Norway called Sarena Maneesh. We also just put out the Year of the Ox 12", that comes out I think next week (ed.: early October 2010). The Mind Eraser split 12" is unfortunately sold out. We just like lots of types of music because we are 6 people who have all been listening to music in a serious way for a very long time.

**11. Thanks for the interview. I'm waiting you in Greece for a show or more! Any last words?**

Ha, no last words! Hope to come to Greece next summer

# i want you dead

## We are the Legions of Scums



ON TOUR THIS WINTER  
PRESENTED TO YOU BY WORLD'S APPRECIATED KITCH

- 26th DECEMBER - ATHENS (GR), Mad Club
- 27th DECEMBER - SKOPJE (MK), Tunel Club
- 28th DECEMBER - SOFIA (BG), The Boxx
- 29th DECEMBER - CRAIOVA (RO), Dream On
- 30th DECEMBER - CLUJ NAPOCA (RO), La Tevi
- 1st JANUARY - BUDAPEST (HU), t.b.a.
- 2nd JANUARY - BERLIN (DE), La Casa
- 3rd JANUARY - BERLIN (DE), Koma F (Kopf 137)
- 5th JANUARY - PRAGUE (CZ), Klub 007
- 6th JANUARY - WINTERHUR (CH), GGS31 Squat
- 7th JANUARY - ZURICH (CH), Priest Squat
- 8th JANUARY - PESCARA (IT), The Blackest Pub
- 10th JANUARY - PATRAS (GR), Prokal\_35 Squat

[myspace.com/iwantyoudead](http://myspace.com/iwantyoudead)

<http://iwantyoudead.bigcartel.com>



# RECORD REVIEWS



## Abolicion / Martir

### split CD

#### Reusa Records

This is the first release of a new vegan / straight edge hardcore label, based in Chile. Both bands sharing the split come from Chile and they are into 90s vegan / straight edge hardcore music, as well. The bands are strongly outspoken considering political issues, as you can figure out by just taking a look at the cover or clicking on the links they offer in their myspace sites, and as I can figure out by trying to read the lyrics (even though all lyrics are in spanish language, and my spanish sucks...).

Each band contributes with 3 songs. I dare to say that I like more the Martir side, which is mostly influenced by bands like Strife, Downset, Earth Crisis and the likes. But Abolicion rules as well, being less metallic and faster. They draw influences from bands like Trial and the likes, plus from 00s bands like Bane. Fans from 90s straight edge hardcore will love this. Moreover, it's a great chance to get in touch with Chile's hardcore scene, since both bands seem to be very active in their local scene. Don't hesitate to get this from our distro, word.

[www.myspace.com/abolicionhc](http://www.myspace.com/abolicionhc)  
[www.myspace.com/xmartirx](http://www.myspace.com/xmartirx)  
[www.myspace.com/reusarec](http://www.myspace.com/reusarec)

## Against All My Fears

### XXVII CD

#### Varsity |

#### Seven Eight Life | Caustic

This was released back in late 2008 in vinyl format by the US label Amendment Records. I got the CD edition a couple of months ago by this nice guy, called Leonardo, who runs xCaustic Records, based in Brasil. So, 'XXVII' was released by xCaustic Records (also home for Paura, Day Of The Dead etc.) in collaboration with Varsity Records (home for Cinder, Reconcile and Nouvelle Gaia among others) from Argentina and Brazil's finest hardcore label Seven Eight Life (roster incl. Confronto, New Winds, Birds Of A Feather, Questions etc.). Against All My Fears come from Santiago, Chile, and this is their first full length album, including 9 songs of 90s influenced vegan straight edge metallic hardcore.

Bands that come in my mind are Snapcase, Strife, Trial and Unbroken, while there's a huge Earth Crisis influence and some Refused parts thrown in the mix, as well.

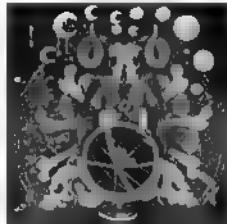
There are a lot of melodic moments in AAMF's music, even though sometimes melancholy comes in the surface... They dare to use samples from movies, too. Moreover, there's an instrumental song kinda of a prelude, reminding me of what Trial did in their 'Are these our lives' opus. All in all, this is a great record and I'm really happy that the hardcore scene blossoms in countries far away from the western civilization.

[myspace.com/againstallmyfuckingfears](http://myspace.com/againstallmyfuckingfears)

[www.varsityhardcore.com](http://www.varsityhardcore.com)

[www.myspace.com/78liferecordings](http://www.myspace.com/78liferecordings)

[www.xcausticx.com](http://www.xcausticx.com)



## Animal Instinct

### Stick like glue 7"

#### Take It Back Records

Animal Instinct come from Switzerland and this is their first record, released almost a year ago by the brand new label Take It Back Records, run by my friend Christian. The band consists of current and ex-members of bands like Solid Ground, Liferide, Beggars & Gentry, Play To Destroy, Vale Tudo and Damage I.D. Their 7" comes in an awesome screen-printed cover and includes a poster format lyric sheet and colored vinyl. I really like the packaging, both professional and artistic. So, musicwise, we have to deal with 4 songs + an intro, counting around 9 minutes, of uncompromising, in your face early, classic NYHC. Bands like Killing Time, Cro-Mags and Breakdown come in my mind, while there's a personal touch in Animal Instinct's songs, as well. The riffs are sharp and the rhythm section is tight & strong enough! Moreover, I dig the vocals that are furious and aggressive, straight to the point! All in all, an awesome release by a very promising label.

[www.myspace.com/animalinstincthc](http://www.myspace.com/animalinstincthc)

[www.myspace.com/takeitbackrec](http://www.myspace.com/takeitbackrec)

## AYS

### The path of ages MCD / 7"

#### Cobra X Records

AYS stands for Against Your Society. Moreover, AYS is one of the most hard-working and most frequently touring hardcore / punk bands from Germany. Their latest release is this 6-song MCD / 7", that follows their debut full length called 'Wreck My Soul'. They have also released 'The strength we share' 7", a split 7" with With Fire, along with a couple of demos & tapes. Not bad for a band that is active for around 5-6 years, don't you think? So, 'The path of ages' songs are in the unique AYS style; that means modern hardcore with melodic & intense guitar riffs, desperate vocals and fucking energetic vibes bubbling over with enthusiasm! I like the lyrics, too. They are poetic enough to avoid the cliches and hardcore enough to avoid the elite... The production is awesome, while the packaging kicks asses. The cover artwork was done by Schommer, AYS' vocalist, who is also responsible for all the artwork & merchandise of the band, plus he has worked with a lot of hardcore bands / labels and a couple of skateboard companies. Fans of Modern Life Is War, This Is Hell, Carpathian and the likes will surely love AYS. There's a Cro-Mags touch, of course, too. Check out both 'The path of ages' and 'Wreck my soul', they rule!

[www.myspace.com/ayssucks](http://www.myspace.com/ayssucks)

[www.myspace.com/cobraxrecords](http://www.myspace.com/cobraxrecords)



## Bitter End

### Guilty as charged CD

#### Deathwish Inc.

Bitter End, from San Antonio, Texas, come back with a punch in the face of today's modern hardcore. After a successful LP called 'Climate Of Fear' and a couple of 7"s, it was about time to unleash 'Guilty as charged', one of the best metallic hardcore records I have listened to the last years. And when I write metallic hardcore, I mean a true (sic) combination of metal / thrash metal with hardcore music, and not just another metalcore / whatevercore kinda trendy style. First of all, the cover and the whole artwork kick asses hard; you know what to expect from there and on... Bitter End take the best parts of late 80s / early 90s crossover / thrash metal bands like Nuclear Assault, Sepultura and Suicidal Tendencies and mix them up with the

finest stuff of NYHC, like Cro-Mags, Agnostic Front's 'Liberty and justice' era, Leeway and Sick Of It All. This hybrid is heavy and intense as hell, believe me. I dare to say that Bitter End is the next big thing in the Deathwish roster, after all this modern overhyped bastardization of Integrity, grindcore and post-hc slimmers down, if you know what I mean... 'Words are empty and I won't apologize, what's done is done, I'm the next in line' [www.myspace.com/bitterend](http://www.myspace.com/bitterend) [www.deathwishesinc.com](http://www.deathwishesinc.com)

### **Broken Teeth**

s/t 7"

### **Demon Spawn Records | Power Negi Records**

Broken Teeth is a new hardcore band from Manchester, UK, and this self-titled 7" is their first proper release (they've also released a demo back in '08), including 4 songs of really heavy hardcore. Broken Teeth take the best parts of NYHC and mix them with influences of new school hardcore, bringing in my mind bands like Trapped Under Ice and No Turning Back. There's a strong UK influence, as well. It seems that Knuckledust, Deal With It, Ninebar and the whole LBU crew have helped Broken Teeth to shape their style. There are not too much beatdown stuff or that tough guy attitude, though. The 7" is sold out, as far as I know, and I think that our distro is the only one that carries copies right now... And we have the copies with the extra pre-order cover, ltd to 30...! Broken Teeth are about to release a new record on Purgatory Records, sooner or later, so better keep an eye on them. 'I can see my angel not ashamed to be the devil'...

[www.myspace.com/brokenteethhc](http://www.myspace.com/brokenteethhc)

[www.myspace.com/demonspawnrecords](http://www.myspace.com/demonspawnrecords)

[www.myspace.com/powernegirecords](http://www.myspace.com/powernegirecords)



### **Proselytize CD self - released**

Earth Of Distrust is a band that started back in 2004 in order to combine their hardcore, metal, sludge and post-hardcore influences in a solid sound. They have already released the demo CD 'I am sin', which got amazing reviews from the local metal related magazines & websites.

Earth Of Distrust's singer and guitar player is Spoonman, a long time friend of mine, since he was singing in Noise Leftover, while I was screaming in Disharmonic. I must say that he is a very good & talented guy. He also sings, occasionally, for The

Brightly Shining Sea, another cool local band. 'Proselytize' is the first full length album for the Earth Of Distrust trio, coming in a professional digipack case with a 'questioning religion' kind of concept artwork, as you can see in the cover posted above. The album includes 8 songs, varying from short outbursts to 10 minute long elegies. Their style can be described as a mixture of post hardcore / metal, with some hardcore / punk / 'n' roll stiches, sludge parts a la Eyehategod, and even some Melvins influences. Bands like Isis, Kylesa & Integrity are stated as Earth Of Distrust's mentors. To be honest, I cannot label the band as metal / hardcore / post-metal whatever. It's very hard for me to categorize their music. Surely, it's not your typical hardcore / punk, and of course it's not your typical metal band, but if you are a bit open-minded, you'll like them for sure! Moreover, I believe that the weird style of music the band plays, is their strong element, while, on the other side, this is the main reason why Earth Of Distrust are not big enough here in Greece, while their music & technical skills are of high quality. Nevertheless, 'Proselytize' is a very nice album that all fans of heavy music should purchase. It costs 8 euros and you can get it either from the band or our distro & Rhythm Records.

[www.myspace.com/earthofdistrust](http://www.myspace.com/earthofdistrust)

### **East Europe | Straight Edge compilation CD**

### **Threat Records | Hard X Times Records**

This fanzine is absolutely supportive of and affiliated with the worldwide straight edge movement, even though World's Appreciated Kitsch is open-minded enough not to focus on just the straight edge scene. At the end of the day, we are all humyn, straight edge or not. Each one can and must decide for him/her-self. Nevertheless, as you may have already figured out, World's Appreciated Kitsch is definitely into the vegetarian / straight edge way of life, and we'll keep it this way as much as we can. Consequently, we are happy enough to learn that new labels pop out in countries where the political straight edge movement is not so popular or there's not hype surrounding it, as in the western civilization. Threat Records from Czech Rep. & HardXTimes from Russia are two of those labels, that along with Self X True (from Russia, too), Reason Records (ex-Times Together, from Ukraine) and a bunch of other awesome labels, keep the flame alive in East Europe. The first release of Threat Records and the 5th one for HardXTimes is this compilation CD, combining 10 bands from Ukraine, Russia and Belarus. Each band contributes with 2 songs, making this compilation lasting long enough, featuring 20 songs in total.

All hardcore styles, from 80s youth crew to 90s metallic hardcore, and from melodic

hardcore to beatdown moshcore, are included in a good measure each. The bands that participate are:

Engage At Will

(St.Petersburg,Russia,  
[www.myspace.com/engageatwill](http://www.myspace.com/engageatwill)),

Verdict

(Moscow,Russia,  
[www.myspace.com/xverdictx](http://www.myspace.com/xverdictx)),

Deviant

(Ukraine,Kiev,  
[www.myspace.com/xdeviantxua](http://www.myspace.com/xdeviantxua)),

Flawless Victory

(Moscow,Russia,  
[www.myspace.com/flawlessvictorymscxxx](http://www.myspace.com/flawlessvictorymscxxx))

Still (Odessa,Ukraine,  
[www.myspace.com/stillxhc](http://www.myspace.com/stillxhc)),

High X Hopes

(Moscow, Russia,  
[myspace.com/highhopesxxx](http://myspace.com/highhopesxxx)),

Appleshout (Minsk, Belarus,  
[www.myspace.com/appleshout](http://www.myspace.com/appleshout)),

Face Forward (Minsk, Belarus,  
[www.myspace.com/xfaceforwardx](http://www.myspace.com/xfaceforwardx)),

Keep On Fighting

(Sevastopol, Ukraine,  
[www.myspace.com/keeponfightinghc](http://www.myspace.com/keeponfightinghc)) and Ace Ventura

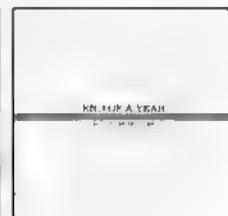
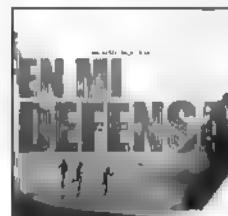
(Zelenodolsk, Ukraine,  
[myspace.com/aceventurazelenodolsk](http://myspace.com/aceventurazelenodolsk)).

A very nice line up, even though the East European scene has a lot more straight edge bands to offer, with Your Fucking Nightmare (full length out by WAK in a couple of weeks, yeah!) from Czech Rep. and Aspire from Ukraine being among them, plus the whole Polish straight edge scene! The bands I like the most in this compilation are Verdict (we've already reviewed their full length in this blog, while the review of their split with Shiver and Hoy Es El Dia is coming this week), High X Hopes, Flawless Victory, Face Forward and Engage At Will. This does not mean that the rest of the bands are not good; on the contrary, they offer hardcore / punk music of high quality standards.

Well done!!!

[www.myspace.com/xthreatx](http://www.myspace.com/xthreatx)

[www.xhardxtimesx.ru](http://www.xhardxtimesx.ru)



### **En Mi Defensa**

### **Un sitio bajo el sol CD**

### **Redencion Records**

It seems that South America is a volcano exploding hardcore music nowadays (sic)! I know En Mi Defensa (based in Chile) since a couple of years, they're a well known band in Santiago (they exist since 2003), so I knew what to expect! Their new record includes 7 songs + 2 interludes of intense, energetic and passion-

ate modern hardcore music, influenced by the good ol' days, of course. Bands like Verse, Bane and Have Heart come in my mind, while they have their old school / youth crew moments (see Chain Of Strength and Insted), as well. The band is very tight and their songs well structured, so I really enjoyed 'Un sitio bajo el sol' (translating into something like 'a place under the sun'). It's a short record not to bore me at all. Also, I'd like to mention that the artwork and the booklet are very nice. There are 20 pages including lyrics, photos and some articles, but, unfortunately, everything is in Portuguese, so I can only understand a few phrases and words (my Spanish are almost dead, though). The band seems to be political engaged, as far as I can figure out.

Well done!

[www.myspace.com/enmidefensa](http://www.myspace.com/enmidefensa)

[www.myspace.com/redencionrecordshc](http://www.myspace.com/redencionrecordshc)

#### End Of A Year

#### You are beneath me CD / LP

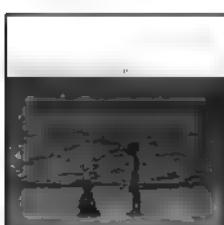
#### Deathwish Inc.

The new End Of A Year is tremendous. After a bunch of split 7"s with bands like Shook Ones, Adorno, Kids Explode, Red Tape Parade and more, plus 2 records, demos and 7"s, the band's 3rd full length (and debut LP for Deathwish - they've released a 7" for them, too) is, undoubtedly, one of this year's highlights. 'You are beneath me' is End Of A Year's most mature and well-structured work till now. The album includes 11 songs, titled after full names of actual people (authors, actors, writers etc.) as the band usually does. Here we have a bunch of gems of powerful post - hardcore / punk, with a lot of DC (Dischord) emo influences. In fact, the band's name is an Embrace song from their 1987 record. For those that do not know Embrace; they were one of the emo-core pioneers, featuring Ian Mackaye from Minor Threat and 3 members of the historical band The Faith. So, End Of A Year manage to compile their late 80s DC influences with modern post-hardcore music, adding a strong personal touch, especially in the vocals (you either love them or hate them), delivering an awesome record. The artwork is minimal yet eye - catching, while the production rules. Leave your close mind aside and go check out 'You are beneath me', it'll blow you away.

[www.myspace.com/endofayear](http://www.myspace.com/endofayear)

[www.selfdefencefamily.blogspot.com](http://www.selfdefencefamily.blogspot.com)

[www.deathwishinc.com](http://www.deathwishinc.com)



#### Fields Of Locust

#### Subtopia CD

#### Self - released

Michalis (guitars / vocalist of Fields Of Locust) recently took the vocalis duties for I Want You Dead, and that's how I firstly got in touch with his band. Plus, he was kind enough to send me a free copy of their brand new full length CD to review in this blog. Fields Of Locust come from Patras, and as they claim in their myspace profile 'they had just started jamming when the drugs began to take hold...'. So, due to the magnificence (sic) of the openmindedness (sic as hell) of this strongly affiliated to straight edge blog, I decided to give this a try... And gosh, I did well! 'Subtopia' is one of the best records that was released in our country the last couple of years, for sure. And I do not exaggerate at all. Fields Of Locust offer 6 songs of slow post-hardcore / metal, lasting around 50 minutes. Throw in the blender Pelican, Isis and Red Sparowes and you get the deal! Their music is mostly instrumental, but there are some growls / screams thrown into every now & then. The production is amazingly tight, while the CD comes in an awesome digipack case, featuring fantastic artwork by Ultra Grim Disign and a photo by Diastro photography (both of I Want You Dead fame). It also includes the lyrics. Get this for just 4 euros from the band / support your local scene!

[www.myspace.com/fieldsoflocust](http://www.myspace.com/fieldsoflocust)

[www.myspace.com/ultragrim](http://www.myspace.com/ultragrim)

[www.myspace.com/diastrophotography](http://www.myspace.com/diastrophotography)

#### Flawless Victory

#### Freedom MCD

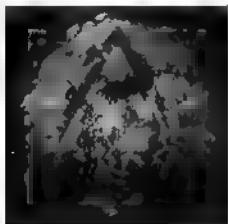
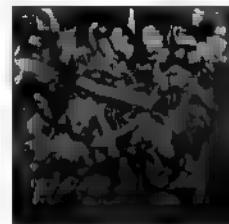
#### Threat Records

'The only true friend stabs you in the back' - Oscar Wild

Flawless Victory was an awesome straight edge hardcore band from Moscow, Russia. And I use past tense because I just figured out that the band called it quits a couple of months ago. This is a shame... But I feel ashamed because once more a CD from a band that existed when I got their material, does not exist now that I'm writing the review. Lazy asshole?!

So, 'Freedom' includes 6 songs of modern straight edge hardcore music in the vein of Champion, American Nightmare, Verse & Have Heart. There are also some old school touches and 88 straight edge stuff (Chain Of Strength as usual). Everything's intense and passionate here; you can get the vibes immediately! The lyrics are personal yet positive enough, but nothing to do with stupid ultra-positive clichés. There's the straight edge aspect represented too, of course. Spitfire from Ray (another awesome Moscow hardcore band that I was lucky enough to watch them tear the stage apart in Fluff fest 2009) offers guest vocals. I definitely dig the artwork, especially the photo that they used for the cover, it's both hopeful and melancholic,

but it's 'strong' enough. There's a mini poster included in the packaging, as well. Get your copy from our distro, there are a couple of CDs left as far as I know...  
[www.myspace.com/flawlessvictorymscxxx](http://www.myspace.com/flawlessvictorymscxxx)  
[www.myspace.com/xthreatx](http://www.myspace.com/xthreatx)



#### Forever Young

#### The chance 7"

#### Monument | I For Us

Brand new 7" by Sweden's Forever Young, following their 10-song CD 'The guarantee', which was released by Monument, xThreatx & Self X True Records (I think I'm getting some distro copies of this sooner or later) last year. 'The Chance' comes in a sweet orange vinyl and is accompanied by an awesome cover & insert with lyrics, full of quality pictures. It includes 6 songs + an intro, 7 minutes in total, of furious vegan / straight edge hardcore, with clean vocals, catchy riffs and some double-pedal drumming. Forever Young are obviously influenced by fellow Swedish bands like Anchor, but they have a strongly unique approach in their sound, that it's hard for anyone to draw any comparisons. I could say that their influences vary from 90s youth crew to modern hardcore a la Bane and Down To Nothing. Their lyrics are about straight edge, the hardcore scene, the vegan way of life and their hometown's local scene, Umea. Cool lyrics, in general! Forever Young appears in 'Edge, The Movie', as well, a DVD release dedicated to the straight edge movement, along with Ian Mackaye, Have Heart etc. It's released by Compassion| Media and you have to check it out! I keep listening to 'The Chance' almost 10 times in a row, awesome release. And like all the awesome releases, you can buy it from our distro for less than a beer in your favorite bar. Besides that, beer sucks hard.

[www.myspace.com/foreveryounghc](http://www.myspace.com/foreveryounghc)

[www.monumenthq.com](http://www.monumenthq.com)

[www.iforusrecords.be](http://www.iforusrecords.be)

#### Gallops

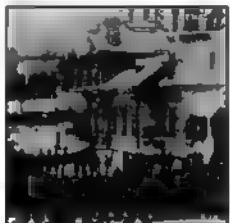
#### WE MCD

#### Holy Roar | Blood & Biscuits

I quote the Holy Roar Records' description about the Gallops CD:

'Gallops are that beast that straddle rock music and dance music with the utmost taste without being a bag of shit for old people. They seamlessly blend organic and synthetic in an intelligent manner, without being obtuse or chintzingly dull. You can dance your fucking tits off (mate), but this is as much for headphone listening

in a dark room as it is for festival dance-offs'. I couldn't describe Gallops any better than this... Woah! Gallops is an awesome band for the open-minded hardcore / punk kids. They come from North Wales, UK, and this is their first release, as far as I know, consisting of 5 songs counting around 16 minutes. They have managed to get all the attention from the press, whether it's NME or an underground fanzine. And how couldn't have they done this? Their awesome music can easily be heard by either post-rock fans, Mogwai / God Speed You Black Emperor! / Fugazi fanatics, stadium rock à la Queens Of The Stone Age- lovers or indie / alternative (check out the British band Foals, they rule!) scenesters. The digipack case and the artwork rules, as well. Gallops is the new big thing coming from UK, trust me. [www.myspace.com/thegallopsband](http://www.myspace.com/thegallopsband) [www.sundowning.blogspot.de](http://www.sundowning.blogspot.de)



### Go Back Home Show your real face MCD Hurry Up Records

Go Back Home is a new yet very active modern hardcore band from south Italy, based in Palermo. 'Show your real face' is their debut record featuring 7 songs of modern, powerful hardcore in the vein of Comeback Kid, Verse, Modern Life Is War and the likes. There's an early Shai Hulud touch here, as well. And don't forget to add some metalcore parts. To be honest, Go Back Home confuse me a bit with what they are playing. I'm not saying that they do not know what style to play, but, in my humble opinion, they must set it more straight and get to the point... Sometimes, when I listen to a perfect modern hardcore riff, some metalcore influenced parts come and ruin this perfection! Moreover, I'd prefer just one vocalist, the growls that they use every now & then are a bit boring. And last but not least, they have to add some catchiness (I don't mean they must write hits, of course!) in their songs, in order to get remembered easier.

Nevertheless, the production is awesome, the guitars are technical enough and I really like their solos and the more experimental parts, the rhythm section is tight as hell, so everything else is more than ok! I really like the digipack case and the CD cover as well.

[www.myspace.com/gobackhomehc](http://www.myspace.com/gobackhomehc)  
[www.hurryuphc.com](http://www.hurryuphc.com)

### Integrity The blackest curse CD Deathwish Inc.

It's been ages since 'To Die For' was released (2003) and Integrity are back with a bang. The band that defined, along with fellow scenesters Ringworm, the heavy metallic hardcore sound and created the unique Cleveland, Ohio style, delivers their 8th (or something) full length album. There's also a shitload of compilations and tons of split 7's (i.e. w/ Mayday, Psywarfare, Kids of Widney High, Hatebreed, Lockweld and AVM just to name a few...) in their discography that starts back in 1989, that's why I cannot count exactly their full length albums! So, after the release of the 7" Walpurgisnacht, 2 years ago, Integrity, suffering a lot of line-up changes during the years, decided to finish 'The blackest curse'. It took them almost 5 years to unleash it to the world. Don't forget that Integrity fell in hibernation, after the release of 'To Die For', and only woke up for the 2008 European tour with Converge and Coliseum... Back in 2010... Deathwish released 'The blackest curse' a couple of days ago... and holy fuck! This is a masterpiece and one of the best Integrity releases ever! The band returns to that awesome mid 90s sound they built with 'Those Who Fear Tomorrow', 'Systems Overload', 'Seasons in the size of days' and other classics. The music is so intense that nails you down, while Dwid's vocals are sick as hell once more, singing about his favorite and personal apocalyptic issues, including thoughts, religion, mental illness and the likes. It'll be a sacrilege to mention any influences etc. when speaking about Integrity. Because Integrity is the influence. All this metal / hardcore scene that exists nowadays, with all those overhyped bands, wouldn't exist if Integrity hadn't paved the path. Integrity created a whole scene and the irony in this story is that bands that have been influenced by Integrity (let's say Hatebreed, Converge, Rise & Fall) get way more attention than Integrity themselves... Nevertheless, 'The blackest curse' is a cornerstone in the dark & twisted metallic hardcore scene. Watch out for their upcoming split 7's with Rot In Hell, Gehenna and Vegas. And if you ever find a copy of Jagged Visions fanzine no.2, grab it immediately; it includes one of the best personal interviews with Integrity's Dwid ever.

[www.myspace.com/integrity](http://www.myspace.com/integrity)

[www.deathwishinc.com](http://www.deathwishinc.com)



### La Miseria De Tu Rostro

#### Savia 12"

#### Depraved & Devilish | Inhumano |

#### Corrosion Cerebral

A good guy called Carlos from Switzerland, with origins in Chile (owner of Inhumano Records), sent me the new La Miseria De Tu Rostro (it means something like 'the misery in your face') record along with some other stuff from his country. 'Savia' was co-produced with Depraved & Devilish from Germany (Los Dolares, Sin Apoyo, Apatia No etc.) and Corrosion Cerebral from Spain (Repulsione, Disturbance Project, Autonomia etc.) in a fantastic colored (white splattered with green) LP, that comes in an awesome packaging, with great drawings and a poster with the lyrics / translations / explanations, as well. So, La Miseria De Tu Rostro come from Santiago, Chile, and they are active since the early 00s. They have also released 2 more CDs, a tape and a split with Indextentity from Brazil. 'Savia' is also available in CD format by Seven Eight Life in collaboration with other DIY labels. The record includes 8 songs, plus 2 preludes, of modern melodic yet chaotic metallic hardcore, drawing influences from bands like 108, Shai Hulud and Tragedy. The band manages to mix all those influences and different genres in a solid piece of metallic hardcore with a personal twist that has nothing to do with the fucked up metalcore clowns / clones. Their lyrics deal mostly with social and political subjects, like the majority of the DIY hardcore / punk bands from South America. I really like this aspect, because it seems that in South America the bands do not forget the political part of hardcore movement. All in all, this is a great hardcore record that fans of modern hardcore should get.

[www.myspace.com/miseriadeturostro](http://www.myspace.com/miseriadeturostro)

[www.punkdeluxe.net](http://www.punkdeluxe.net)

[www.myspace.com/inhumanorecords](http://www.myspace.com/inhumanorecords)

[www.myspace.com/corrosioncerebral](http://www.myspace.com/corrosioncerebral)

### Lavotckhin / Crocus

#### split CD

#### Klangverhältnisse | Smalltown |

#### We Heart

It seems that England is back on the map, concerning the hardcore related extreme kind of music. Tons of new bands and quality labels blossom constantly in the island. You have Throats, you have The Ghost Of A Thousand, Gallows, Rolo Tomassi, the whole Holy Roar roster, Brutality Will Prevail, Broken Teeth, Thirty Days Of Night label, Purgatory Records, and many many more...

This split between 2 of England's most promising new bands represents in the best way the modern metal / hardcore scene of the country.

Firstly we have Lavotckhin, an already established and well-known band from North-east UK (Newcastle). They have released a couple of split 7's (with Attack! Vipers!

and Joseph) and 2 EPs. Their style is modern hardcore with some metallic parts, influenced by The Hope Conspiracy, Rise & Fall, and even Darkest Hour (they toured with them last year, by the way). They offer 3 songs, counting around 10 minutes, of intense music. I really dig their style, awesome band. On the other side, we have Crocus, a band from Falmouth (I've no idea where this city is located...), that recently (to be precise, 5 days ago) suffered a lineup change, 2 of the members decided to leave the band. Crocus' music is more weird and complicated than Lavotckhin's. They are into Converge, Rorshach and the likes, with a lot of screamo parts in their music. I like them, too! All in all, this is a very nice split that comes in a digipack case. You can purchase it from our distro. [www.myspace.com/lavotckhin](http://www.myspace.com/lavotckhin) [www.myspace.com/crocusband](http://www.myspace.com/crocusband) [www.klangverhaltnisse.de](http://www.klangverhaltnisse.de) [www.smalltownrecords.co.uk](http://www.smalltownrecords.co.uk)



#### Liferide

s/t 12"

#### Take It Back Records

Damn! This is an amazing record. I dare to say that Switzerland is back on the hardcore map with bands like Liferide, Animal Instinct, Deadverse, Unveil and the likes. So, after the demise of Solid Ground (a huge & well-known Swiss band), Martin & Roman (both of them play in Animal Instinct, as well), started this band in order to explore some not so hyped territories of hardcore music. Emile from State Of Mind (a great hardcore band from The Netherlands) took the vocal duties and Lifende were born. This 12" (featuring awesome artwork and limited to 300 copies) features their 5 songs, counting around 15 minutes, of crossover, NY influenced, hardcore music. I use the 'crossover' term not to refer to bands like DRI or Corrosion Of Conformity, but to show you that Liferide do not follow one specific genre. In my humble opinion, this is the record that Leeway would release, if they exist nowadays. There's, also, a huge influence of Cro-Mags, Underdog and Maximum Penalty. Liferide delivers metal infused 80s hardcore, with a lot of solos, thrash metal riffs, breakdowns and clean vocals. There are not many bands playing this style of hardcore nowadays, so I really dig Liferide for doing this. I wish I had more songs to listen to... Awesome. Take It Back is becoming one of my fav euro labels. [www.myspace.com/liferidehc](http://www.myspace.com/liferidehc) [www.myspace.com/takeitbackrec](http://www.myspace.com/takeitbackrec)

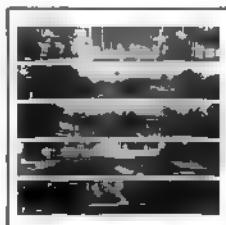


#### Norte Cartel

#### Fiel a tradicao CD

#### Seven Eight Life | Caustic Recordings

Norte Cartel is a new band from Rio De Janeiro, Brazil, fronted by Felipe Chehuan of Confronto fame. For those who don't know Confronto, they are one of the biggest hardcore acts from Brazil, constantly touring the world. They were featured Inside the latest issue of Keep It Real, as well. 'Fiel a tradicao' (translated as: loyal to tradition) is their first full length album featuring 13 songs of heavy metallic hardcore music, fueled with tons of NYHC stuff. Bands like Biohazard, Madball, Sick Of It All, Breakdown and Wisdom In Chains have influenced Norte Cartel. They even have a 6,5 minute hip hop song in the middle of the record... To be honest, this kind of hardcore is not my cup of tea and it bores me to death to listen to all 13 songs in a row. I dunno, but this music seems so predictable nowadays; the same beat-downs, fast parts, gang vocals; nothing ground-breaking at all. Moreover, all this crew / tough guy mentality has nothing to offer to me; I've listened thousands of times songs about friendship, faith, family, whatever... Enough is enough. I cannot judge Norte Cartel, though, because if this is their life, they have to live it. I can assume that life in Rio De Janeiro is harder than Europe, so I'm not the one to critisize the band's attitude. They are not too bad musically, as well, but I definitely enjoy listening to Confronto much more than them. [www.myspace.com/nortecartel](http://www.myspace.com/nortecartel) [www.seveneightlife.com](http://www.seveneightlife.com) [www.xcausticx.com](http://www.xcausticx.com)



#### Promises

#### Hopeless sons MCD

#### Pee Records

'Hell is other people' - Jean Paul Sartre (1905-1980)

Woah! Promises is a hardcore band based in Gold Coast, Australia and was formed around 5 months ago, in early 2010! Despite this fact, they managed to release an awesome EP including 5 songs of furious and heavy yet emotional modern hardcore. Taking the best elements of Carpathian and Ruiner and drawing influences from Killing The Dream, Have Heart, Defeater and the likes, they create a unique sound. Their songs are heartfelt enough to create feelings to the listeners, and that's a very strong point that distinguishes Promises from the chugga-chugga, macho / tough guy hardcore generation that is, unfortu-

nately, still prominent in today's hardcore scene, even though it exists in lesser amounts than it did a few years ago.

Moreover, Promises' lyrics are very nice and thorough, therefore the band has definitely something to say. I really dig the whole aesthetic of the cover and the booklet, mostly based in photographs, depicting landscapes and the city by night. The cover consists of 5 panoramic photos that Danai would kill to have them in original format, hehe! All in all, an awesome release. I'll be patiently waiting for Promises' first full length. Thanks to Pee Records for being stubborn enough to continue putting out quality releases. 'We are your empty, hopeless sons. Put your faith in us. We are your empty hopeless daughters. Put your faith in us. We're empty and it's hopeless' [www.myspace.com/promises617](http://www.myspace.com/promises617) [www.peerecords.com](http://www.peerecords.com)

#### Rise From The Agony

#### Shadows and ghosts CD

#### Epidemic Records | PPH Records

I got Rise From The Agony's new (and first full length) album by Gab, the guy behind Epidemic Records, that released 'Shadows and ghosts'. Gab is also playing in The Smashrooms, for those who care. Usually, Epidemic Records release quality stuff (like the latest album of Plague Mass), so I was excited when I got this new release.

So, Rise From The Agony come from Rome and they play since 2007. They have already released a demo CD, so it was time to unleash their debut. 'Shadows and ghosts' features 13 songs (a prologue & an epilogue included) of modern heavy hardcore, the classic Italian style, that bands like To Ed Gein, Golden Violence and Plakaggio HC play. This means fast yet melodic technical metallic hardcore, drawing influences by bands like Strife and Earth Crisis. They have added a bit of melancholy in their tunes, as well, bringing in mind some special Tragedy parts, while there's an Ensign touch, as well, as they claim in the press release. The production is superb, very tight and clean, even though I do not like the drum sound a lot, because it sounds like a drum machine; maybe it's overtriggered or something. Otherwise, the production rules. The artwork / booklet is great, including hand-written lyrics, which deal with social / personal stuff.

All in all, a nice record; check it out!

[www.myspace.com/risefromtheagony](http://www.myspace.com/risefromtheagony)

[www.myspace.com/redencionrecordshc](http://www.myspace.com/redencionrecordshc)

[www.myspace.com/epidemicrecordshc](http://www.myspace.com/epidemicrecordshc)



**Ruined Families****Four wall freedom LP****World's Appreciated Kitsch | Scarecrow | Athens Noise | True To The Game**

I can't be objective in this review, because, as you can figure out, Ruined Families' 'Four wall freedom' is WAK's new release. So, Ruined Families is a brand new band from Athens, Greece. They were formed in late 2009 and they have already managed to play some shows in Greece, while, at the time being, they tour Europe, having played the legendary Fluff Fest and some other fests with Carpathian, Ruiner and the likes. 'Four Wall Freedom' was released in black vinyl by 4 DIY greek labels, 2 weeks ago. Moreover, the band released the record in a ltd edition tape format. The album includes 8 songs of intense heavy, Deathwish style, hardcore, with a lot of screamo stiches. Bands that come in my mind are Cursed, Rise & Fall, Integrity, Have Heart, Orchid and Rorschach. Although this style is pretty famous in mainland Europe, it's something unique in Greece, so I dare to say that Ruined Families is maybe the only local band that plays this kind of music...Lyncwise, the band deals with some personal issues, via a philosophical / poetic approach, which I like a lot. All in all, this is an awesome record, even though I'm not objective enough, as I told ya. I forgot to mention that the artwork kicks ass, featuring actual photos and an insane collage decorating the lyric insert. Greek bands rarely release vinyls, especially LPs, so you have to support this album

[www.myspace.com/ruinedfamilies](http://www.myspace.com/ruinedfamilies)

[www.ruinedfamilies.blogspot.com](http://www.ruinedfamilies.blogspot.com)

[www.myspace.com/keepitrealhc](http://www.myspace.com/keepitrealhc)

[www.scarecrow.gr](http://www.scarecrow.gr)

[www.athensnoise.gr](http://www.athensnoise.gr)

[www.myspace/aristeos](http://www.myspace/aristeos)

**Silverback****6 more reasons to hate us MCD****Pee Records**

Silverback's first MCD is one of the newest releases of the Australian label Pee Records. The band comes from Sydney and as far as I can figure out they are young hardcore kids that enjoy playing metallic hardcore music. '6 more reasons to hate us' includes, obviously, 6 songs of modern metallic hardcore in the vein of Terror, Cruel Hand and Hatebreed. You know the deal, I guess. Beatdowns, fast parts, brutal vocals. Lyncwise, they are a bit naive, in my humble opinion. They mix lyrics for antichrist with x'd up fists, frustration with mind mutilation... They do not reinvent the wheel, but they seem sincere and dedicated. The production is ace, while the artwork is nice, even though I'd prefer something more simple and straight to the point. Check'em out!

[www.myspace.com/silverbackhardcore](http://www.myspace.com/silverbackhardcore)

[www.peerrecords.com](http://www.peerrecords.com)

**Sista Sekunden****Aldras med stil CD****Instigate Records | Fight For Your Mind**

Damn! This record is groovie as hell! For those who aren't aware, Sista Sekunden is one of the most hard-working, constantly touring, best punk rock / hardcore acts of Sweden. They may sing in their native language, but this aspect does not prevent them from writing songs (and consequently records) full of catchy punk rock tunes, taking influences by the 80s/90s Swedish punk rock / melodic hardcore scene and 70s rock, as well. Their songs are not just catchy but fucking well-structured, as well, since all the band members are experienced enough to deliver uncompromising punk rock music to dance with. The new record, and third in the row, consists of 13 songs in the unique Sista Sekunden style, even though it seems to me that the album is both more mature & more melodic. And this is undoubtedly good! A big thanks goes to Andy (their guitarist & owner of Instigate Records) for sending me the CD and for distributing Keep It Real fanzine! Moreover, I am happy enough to see Julian (also drummer for Atlas Losing Grip) still involved in Sista Sekunden! Get the CD immediately. You won't regret it; I keep listening to it all the time!

[www.myspace.com/sistasekunden](http://www.myspace.com/sistasekunden)

[www.instigaterecords.com](http://www.instigaterecords.com)

[www.f-f-y-m.org](http://www.f-f-y-m.org)

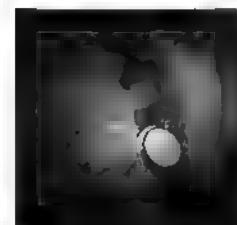
**Something Inside****Heart and soul CD / LP****Dead Serious | Farewell**

Something Inside return with an awesome record. Some of the greek readers may already know Something Inside from their outstanding appearance in Positively Positive Hardcore Fest #2, along with fellow scenesters No Turning Back. The band is into straight edge hardcore, strongly influenced by Floorpunch and Youth Of Today, but played in a more 00s modern style, not unlike Champion, Betrayed and the likes. 'Heart and soul' includes 12 songs fueled with powerful tunes, heartfelt lyrics and positive hardcore vibes, that will grab your attention immediately. There are also guest vocals by Martijn (No Turning Back) and Aram (Champion, The First Step, Betrayed, The Vows, Keep It Clear and React! Records). The layout is simple and cool, while there is a photo collage in the insert. I really enjoy the production, which is clear and dynamic, fitting the best with Something Inside's music. 'Heart and soul'

is available in vinyl format, too, by Farewell Records.

[www.myspace.com/somethinginside](http://www.myspace.com/somethinginside)

[www.deadserious.de](http://www.deadserious.de)

**Starkweather****This sheltering night CD****Deathwish Inc.**

20 years after their inception (to be more accurate, they were formed in 1989), Philadelphia's Starkweather return with their 4th full length album, weirdly entitled 'This sheltering night'. For those who haven't heard of the band before, we must say that they were one of the most controversial (musically) bands of the 90s hardcore scene. They never fitted in one style of music, but they were always combining the best elements of metal, hardcore and avant-garde music. Being part of a scene including Overcast, Endpoint, Converge, Coalesce and Rorschach, is not an easy thing for sure, so that's why Starkweather never got famous enough. In addition to this, their hiatus between 1996 and 2006 was a great obstacle to overcome.

Nevertheless, Starkweather got back in 2006 releasing the 'Croatoan' record on the Candlelight & Hypertension labels. A record that attracted some huge publicity and awesome reviews. Now, in 2010, Starkweather, after having signed with Deathwish, unleash their 4th opus, an epic record fueled with metallic riffs, post-hardcore parts and electronic soundscapes (by Sophia Perennis and Oktopus a.k.a. dalek). There's also a moody atmosphere, that is also present in some of Integrity's songs, while the vocals vary from growls and screams to poetic-driven ones. All in all 11 amazing songs, counting more than 70 minutes! Fans of a variety of bands, from Between The Buried And Me to This Will Destroy You, check Starkweather out, you'll lose your head. It's definitely not the most 'easy' record to listen to, but life's hard, so I can't see why music has to be easy... To conclude with, Charles Starkweather was executed on June 25th, 1959, in Lincoln, Nebraska, at the age of 20. Starkweather had already murdered 11 people on a two-month killing spree, while travelling all over the USA along with his girlfriend. No comments.

[www.myspace.com/starkweather666](http://www.myspace.com/starkweather666)

[www.deathwishinc.com](http://www.deathwishinc.com)

**Strength Approach****Stand your ground MCD / 7"****Countdown Records | Demons Run Amok**

Alright. I've been waiting for this since

months. The latest Strength Approach album 'All the plans we made are going to fail' was a blast, so I had big expectations about this 7" / MCD. So, Luca | Countdown sent me out the promo last week and I've listened to it more than 15 times, to be honest! 4 songs, in less than 10 minutes, of straight up in your face hardcore the way that Strength Approach know well. Their sound in this EP is a bit more rough / NYHC influenced, I must admit. There are not any punk rock melodies or youth crew parts, as they used to put in the past, but more Terror-like hardcore. That's not bad at all, of course. They also remind me a bit of Madball and No Turning Back... By the way, Martijn NTB offers some guest vocals, along with Andre of Gold Kids fame (and also owner of Anchors Aweigh Records) and Holly D., a UK sex model / adult performer... Eh?! The only problem is that I cannot read the lyrics because the package was exposed in the rain and the water got inside the CD booklet and destroyed everything, pff! As I can figure out, Alex sings about the typical hardcore issues like 'standin' your ground', 'spitting your rage' etc. Nothing ground-breaking, but still ok. Just for the trivia, the artwork of 'Stand your ground' (which I don't like so much, though) was made by the well known American illustrator Dave Quiggle who has worked with Shockwave, Paramore, Sick Of It All, New Found Glory, etc.). Strength Approach are playing in the Positively Negative Hardcore Fest #4, don't miss them...

[www.myspace.com/strengthapproach](http://www.myspace.com/strengthapproach)  
[www.myspace.com/countdownrecords](http://www.myspace.com/countdownrecords)  
[www.demonsrunamok.de](http://www.demonsrunamok.de)



### Sundowning demo CD self - released

Sundowning is an awesome brand new hardcore band from Germany. This is their first demo ever and it includes 3 songs, an intro and an outro. Their style can be described as a mixture of Rise & Fall / Cursed with Holy Terror (that means mainly Integrity) influences. I can draw comparisons with another band from Germany called Goldust (check them out if you haven't already, they will kick your ass) and Worms Feed from Belgium. Dark yet melodic hardcore, with mid-tempo atmospheric parts, some post-hardcore stashes and melancholy floating around. The lyrics are personal and, I dare to say, a bit pessimistic. If you are into the Deafwishes roster or bands like Cursed / Integrity / Amen Ra, you'll love Sundowning.

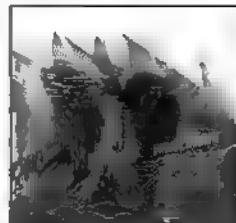
The production is great, while the artwork consists of a screen-printed paper with a great design. It's very important that new bands that rule, as Sundowning do, get involved in the scene. Sundowning have already shared the stage with Throats, Trash Talk, Oathbreaker, This Is Hell, Grave Maker and the likes, for those who care. By the way, it seems that this dark / atmospheric metallic hardcore scene is getting way too big nowadays. Is it the new hype or what? Only time will tell...  
[www.myspace.com/sundowninghc](http://www.myspace.com/sundowninghc)  
[www.sundowning.blogspot.de](http://www.sundowning.blogspot.de)

### The Smashrooms

#### Questions 7"

#### Epidemic Records

'I set new questions to each answer'... That's the motto that The Smashrooms demonstrate in their brand new, yet unreleased, 7". I know Gab (singer / guitarist of the band) since a couple of years now and I have to state that he is undoubtedly one of the most sincere and dedicated hardcore kids in Italy right now... The Smashrooms have progressed a lot since their CD 'Rest In War', that World's Appreciated Kitsch co-produced in 2007. They even got more mature than their last 7", called 'The Wind Of Tomorrow', which was released last year. 'Questions' is a fucking awesome piece of modern yet roots based passionate hardcore. To make it clear; they are not the best musicians in the world nor Gab has the best voice among the hardcore singers, but who fucking cares about this dude/tte? Are you serious? The Smashrooms are all about passion, intensity, energy and message-spreading. This is dedication. This is hardcore. Or at least, my perspective of hardcore. Want me to label them? Well, Trial will be proud of The Smashrooms, nothing more & nothing less. The Smashrooms infiltrate the 90s sound via a modern touch, delivering music fueled with melodic guitar riffs and vocals that sometimes sound desperate. Also, there's a melancholic feeling floating in the air and I really like this, it fits my mood as hell nowadays... Likewise, the band touches mainly social and political issues. But they do it in such a way that they do not preach at all. They do it in a refreshing way, questioning aspects of reality, while proposing positive solutions. Their lyrics are just thought - provoking, not political hardcore sermons. That's all I guess. Ah! And I really like the black & white cover, designed once again by Death & Taxes Designworks. Fans of 90s DIY hardcore or new kids wearing Bane & Ignite t-shirts, expose yourselves to The Smashrooms. Fuck the hype. This is underground.  
[www.myspace.com/smashrooms](http://www.myspace.com/smashrooms)  
[www.myspace.com/epidemicrecordshc](http://www.myspace.com/epidemicrecordshc)



### Undercurrents

#### 1/1 MCD

#### Love, Pills and Whiskey Records

How awesome a band can be when one of their songs is entitled 'Holden Caulfield Sucks Hard'? Just to let you know, Holden Caulfield is the main fictional character, the protagonist of J.D. Salinger's 1951 novel 'The Catcher In The Rye'. He is a 16 years old kid, pissed off about everything and wants to leave his college, his home, everything, in order to travel to the world and chase his personal dream. The novel is amazing, I read it less than a month ago, and it became one of my favs. Enough with Holden! Let's get back to Undercurrents. Without exaggerating, Undercurrents is one of the best European bands I've listened to since years. They were formed in 2009, after the demise of a cool straight edge band of their area called ClearSight, and this self-titled digipack MCD is their first release ever. I forgot to tell you that Undercurrents come from Kiev, Ukraine... So, the CD includes 7 songs of emo / punk rock music, not unlike Lifetime, Dag Nasty, Small Brown Bike and Hot Water Music. They equally love Earth Crisis and Taking Back Sunday, as they state in their myspace bio, while they wanna play like Sense Field. Some of them love Metallica, some others NOFX and even... Lady Gaga, but dudes/dudettes believe me, the guys kick ass hard. Period. Emo / pop punk at its best, with no fake melancholy or shitty cliche tunes. It's awesome. Also, it's a pity that half of the members of Undercurrents gave up after the release of the MCD, so right now the band is on an undefined hiatus.  
[www.myspace.com/undercurrentspunk](http://www.myspace.com/undercurrentspunk)  
[www.lovehillsandwhiskey.blogspot.com](http://www.lovehillsandwhiskey.blogspot.com)

### Unveil

#### Hypnopaedia 7"

#### Take It Back Records | Start A Fire Records

'The culmination of creation. This short-living individual desires nothing but pleasure. The death-shadow of our selfish existence will burn this earth to ashes' ('Cosmic Drama') Unveil is a vegan / straight edge hardcore band from Switzerland. This is their 2nd 7", following 'Destruction wherever I go' that was released in 2009. 'Hypnopaedia' includes 4 songs, lasting around 10 minutes, of 90s political straight edge hardcore, with influences varying from Trial and Strife to Unbroken and Morning Again. Unveil's music is so intense that actually reminds me the afore-

mentioned bands. Moreover, the production is tight and heavy, helping them to expose their skills. Lyricwise, they deal with topics such as pressure, losing hope and against national pride. Very nice lyrics, sometimes you think that you are reading an essay! I strongly recommend this vinyl to anyone into the golden decade of the 90s. The 7" was released by the German / Swiss label Take It Back Records (also home for Beggars & Gentry, Animal Instinct, Liferide, Foreseen etc.) in collaboration with Start A Fire Records (Plague Mass, Sink Or Swim etc.), based in Bremen / Germany.

Get this record wherever you find it.

[www.myspace.com/xunveilx](http://www.myspace.com/xunveilx)

[www.myspace.com/takeitbackrec](http://www.myspace.com/takeitbackrec)

[www.myspace.com/startafirerecords](http://www.myspace.com/startafirerecords)



#### Verdict | Hoy Es El Dia | Shiver split CD

#### Self X True Records | Retribution Network

This is a 3 way split, co-released by Self X True Records from Russia and Retribution Network from Japan. All 3 bands are into 90s vegan / straight edge music, inspired by the classics (Strife, Earth Crisis, Trial, Culture, Morning Again, Purification, Spirit Of Youth etc.). Each band contributes with 3 songs; all of them being metallic / chugga chugga heavy hardcore. Their music brings in my mind pictures of band members wearing XL NBA t-shirts and wristbands, while drawing big Xs in their hands, back in the days! So, here's the lineup:

Verdict come from Moscow, Russia, and they demonstrate 90s metallic hardcore at its best, based on vegan / straight edge ethics. They have already released a demo CD and an awesome debut full length ('Constanta'), which was reviewed in this blog some months ago. Check out their myspace: [www.myspace.com/xverdictx](http://www.myspace.com/xverdictx)

Hoy Es El Dia ('today is the day', in english) come from Santiago, Chile. They remind me a lot of the mid/late 90s H8000 Belgium scene and bands like Congress. They have also released the MCD 'La humanidad siempre su propio fin' via Redencion Records (also home for En Mi Defensa, another awesome hardcore band from Chile). Their songs deal with social & political issues.

[www.myspace.com/hoyeseldiaxxx](http://www.myspace.com/hoyeseldiaxxx)

Shiver from Japan is, in my opinion, the best band of the split. They've been around for some years, and I think they have released a demo & a split CD, even though I'm not 100% sure. Their style is 90s hardcore, as well, but influenced both by the

90s and the xCatalystx back catalogue (Seven Generations, Gather and the likes) Really cool band and one of the few vegan / straight edge bands that come from Japan. [www.myspace.com/xxxshiverxxx](http://www.myspace.com/xxxshiverxxx)

Cool split, cool artwork, lyrics in english included. Go and purchase it!

[www.xselfxtruex.ru](http://www.xselfxtruex.ru)

[www.retributionnetwork.com](http://www.retributionnetwork.com)

#### Youth Crew 2010

#### Compilation 7"

#### Positive & Focused | Monument | Youth Crew Records

2 years after the release of Youth Crew 08 compilation 7" (which included True Colors, One Voice, Go For Broke & Mindset among others), Positive And Focused, hardcore label from Holland, teams up again with Sweden's finest, Monument Records and Italy's legend-label, Youth Crew Records, in order to release this awesome compilation 7", that represents the nowadays youth crew / straight edge hardcore scene. 10 bands (2 more than Youth Crew 08) from all over the world are featured in this nice red-colored, heavy, vinyl, demonstrating their uncompromising, fast, metal-free, youth crew hardcore style, either influenced from the early days of hardcore, by the '88 era, by the mid-90s youth crew scene, or even creating their own, unique style. Youth crew hardcore, all styles included! So, the bands that participate are:

A side:

Alert

(Massachusetts, USA, [www.myspace.com/alertstraightedge](http://www.myspace.com/alertstraightedge)),

Pressure

(feat. ex-Pointing Finger members, Faro, Portugal, [www.myspace.com/xpressurehcx](http://www.myspace.com/xpressurehcx)),

Fumbles In Life

(Milano, Italy, [www.myspace.com/fumblesinlife](http://www.myspace.com/fumblesinlife)),

State Of Affairs

(I've reviewed their tape, if you remember, Tilburg, The Netherlands, [www.myspace.com/stateofaffairshc](http://www.myspace.com/stateofaffairshc)) and

Forever Young

(check out the review of their new 7", 'The Chance', will be available soon, Umea, Sweden, [www.myspace.com/foreveryounghc](http://www.myspace.com/foreveryounghc)).

B side:

Reveal The Truth

(Florida, USA, [www.myspace.com/revealstraightedge](http://www.myspace.com/revealstraightedge)),

Half The Battle

(check out the review of their latest release in this blog, Cavite, Philippines, [www.myspace.com/xhalfthebattlex](http://www.myspace.com/xhalfthebattlex)),

Rearranged (there's still a copy of their demo 2008 tape in the distro, Moscow, Russia, [www.myspace.com/rearrangedhc](http://www.myspace.com/rearrangedhc)),

Staid (Philippines, [www.myspace.com/xstaidx](http://www.myspace.com/xstaidx)) and

Outlast

(not the Swedish ones, New Jersey, USA, [www.myspace.com/outlastxxx](http://www.myspace.com/outlastxxx)). My personal favorites are Forever Young, Half The Battle, Fumbles In Life, Rearranged and Outlast, but all the songs are fucking awesome, no left-overs here, only quality youth crew stuff.

[www.myspace.com/outlastxxx](http://www.myspace.com/outlastxxx).

My personal favorites are Forever Young, Half The Battle, Fumbles In Life, Rearranged and Outlast, but all the songs are fucking awesome, no left-overs here, only quality youth crew stuff.

The cover & back cover artwork are awesome, too, designed by my friend Javi from Spain (check his site but do not put pressure in him to get designs, tons of bands ask about it everyday, hehe, [www.myspace.com/almaltiempo](http://www.myspace.com/almaltiempo)). Fantastic compilation!

Me, you, youth crew!

[www.positiveandfocused.tk](http://www.positiveandfocused.tk)

[www.monumenthq.com](http://www.monumenthq.com)

[www.myspace.com/youthcrewrecords](http://www.myspace.com/youthcrewrecords)





# THE PREACHER

[v2.0]

## Sexism...

...is one of the fucking -isms that I really hate, even though sometimes I give in it myself, as well. However, it remains a disgusting humyn behaviour that the majority of the people (especially the male ones) involved in the hardcore / punk scene exercise. How can we talk about revolution, change, or simply solidarity, when we are so strongly bonded to actions that belittle our partners and fellow beings, while underestimating our own intelligence? And at last, let's accept womyn in the hardcore / punk scene not as groupies and sex-friends, or even the odd persons in our company 'that cannot mosh or circle-pit'; so let's lend her our cheap photo-camera in order to take some photos of us while we pose'. The same goes to those girls that come in a show just to get laid or to worship the next punk rock star. Fuck this and take some action; the power is inside you!

## Cliques...

...In 2010, oh my gosh! Shove it in your fucking brain that if you wanna be a wide accepted 'good' band, you have to start working! Back to the basics! Trying to achieve a bunch of followers by being the party animal in any occasion, or trying to gather everyone around you in order to have the same 30 drunken people going crazy in every show you play, is at least pa-

thetic. I'm sick of those overhyped bands that play like shit but they become well-known in their microcosms due to their tight cliques, while they are completely unknown outside of them. Get off your bar cells and start writing some nice riffs. Leave your cocktail drink aside and grab a mic or an instrument instead. Fuck your worthless cliques and get into the 'scene' mentality.

## Getting older...

...sucks. Alright, I know that I'm more 'mature' now, more experienced, more whatever, but if I could go back in time, in my early 20s, I would be the happiest person in the world. Getting older equals more responsibilities, anxiety and insecurity about the future, frustrations and broken-heartedness. Seeing your friends 'growing up' and bowing down to society's needs is 100% disappointing. Fuck it; I'll stay young till I die. After all, I don't wanna be another shitfaced old man, regretting the past and peeing on my clothes. Who told you that I wanna live till I am 80 years old? No fucking way. There are more lives waiting for me to live!

## Voting...

...is like masturbation. You have the illusion that you fuck someone (both girls and boys fuck, just to not misinterpret me), but

you are just leaving your traces in a piece of paper (either the vote or the toilet one). What I mean is that voting is completely useless and just serves the purpose of the so-called democratic system to give you the fake freedom of electing the ones that will oppress you from now on. You have no power unless you wake up and open your mind. You have no power unless you destroy their power.

## Booking shows...

...is a fucking hard thing to do, especially when you try to book whole tours or international shows. The most shitty thing of all this procedure is when you send tons & tons of e-mails and you get only a couple of 'no' answers. I've helped a bunch of bands to play in Greece the last years and only a few of them have returned the favour when I'm the guy in need. What the fuck? This is the worst expression of Ingratitude. Another thing I hate is when local bands that you help them out with one or more shows do not appreciate your effort at all and after a while turn your backs on you. This is not just ungratefulness but it also reveals how fucking ultra spoiled are some members of some specific bands. But time is the biggest enemy.

**The Preacher is dead.  
Long live The Preacher.**



March 2004 – December 2010

81 months

300 pages

69 interviews

100s of reviews

3000 copies

Tons of articles & photos

Keep It Real is dead!

Long live Keep It Real!

#### Issue 1 / March 2004

Format: 8 A5 pages newsletter, photocopied.

Circulation: 100 copies.

Incl.: Interviews with Never Face Defeat (Germany) and Stagnate (Greece), plus reviews & a Straight Edge article.

#### Issue 2 / April 2004

Format: 8 A5 pages newsletter, photocopied.

Circulation: 150 copies.

Incl.: Interviews with HSD (Austria) and Downshot (Holland), plus reviews & an article about the Greek hardcore scene.

#### Issue 3 / July 2004

Format: 8 A5 pages newsletter, photocopied.

Circulation: 50 copies.

Incl.: Interviews with Last Hope (Bulgaria), a show report of Unleashed Hell In Fest in Athens, plus reviews and a topic about hardcore.

#### Issue 4 / November 2004

Format: 24 A4 pages, pro-printed in recycled paper.

Circulation: 300 copies.

Incl.: Interviews with Nothing Done (Holland), Vodka Juniors (Greece), One Block Society (Greece), Strength Approach (Italy), Back Against The Wall (Finland), Straighttate (Greece) and Disharmonic (Greece), plus articles & reviews.

#### Issue 5 / November 2005

Format: 24 A4 pages, pro-printed in recycled paper.

Circulation: 400 copies.

Incl.: Interviews with Censored Sound (Greece), No More Fear (Italy), Adjudgement (Germany), I Reject (Holland), For What Is Worth (Greece), Come Dancing Records (France) and PETA (USA), plus articles & reviews.

#### Issue 6 / December 2006

Format: 36 A4 pages, pro-printed in recycled paper.

Circulation: 500 copies.

Incl.: Interviews with Struggle Against (Denmark), Toxic Apovlita (Greece), Strike First (Holland), Bootstroke (Greece), Mute The Silence (Greece), A Step Apart (Holland) and Countdown Records (Italy), plus articles & reviews.

#### Issue 7 / November 2007

Format: 56 A4 pages, pro-printed.

Circulation: 219 copies (first 69 included a free 7" of Commitment Records' back catalogue).

Incl.: Interviews with Endstand (Finland), Justice (Belgium), Said And Done (Holland), Olde York (USA), Good Old Days (Poland), Internal Affairs (USA), Down & Outs (UK), Plus Dots (Greece), Gold Kids (Italy), Teamkiller (Germany), 925 (Greece), Stand Fast (UK) and Straight Opposition (Italy), plus articles, reviews, art & photography.

#### Issue 8 / May 2008

Format: 32 A4 pages, pro-printed in illustrated paper.

Circulation: 300 copies (plus a bunch of extra ones, all copies accompanied by the compilation CDR 'There's no place like home').

Incl.: Interviews with No Turning Back (Holland), Ignite (USA), Modern Life Is War (USA), Rise & Fall (Belgium), Good Riddance (USA), Black Friday '29 (Germany), Good Clean Fun (USA), Motivation (Hungary), Miles Away (Australia), Anchor (Sweden), In Full Strength (Germany), Woof (Germany), plus articles.

#### Issue 9 / March 2010

Format: 48 A4 pages, pro-printed (2 colored cover).

Circulation: 529 copies

Incl.: Interviews with Birds Of A Feather (Holland), Poison The Well (USA), Pulling Teeth (USA), To Kill (Italy), Greg Bennick (USA), Despite Everything (Greece), Lewd Acts (USA), Confronto (Brazil), Vitamin X (Holland), plus 6-pages Fluff fest '09 photo report, a huge article upon the Krishnacore movement and tons of reviews.



